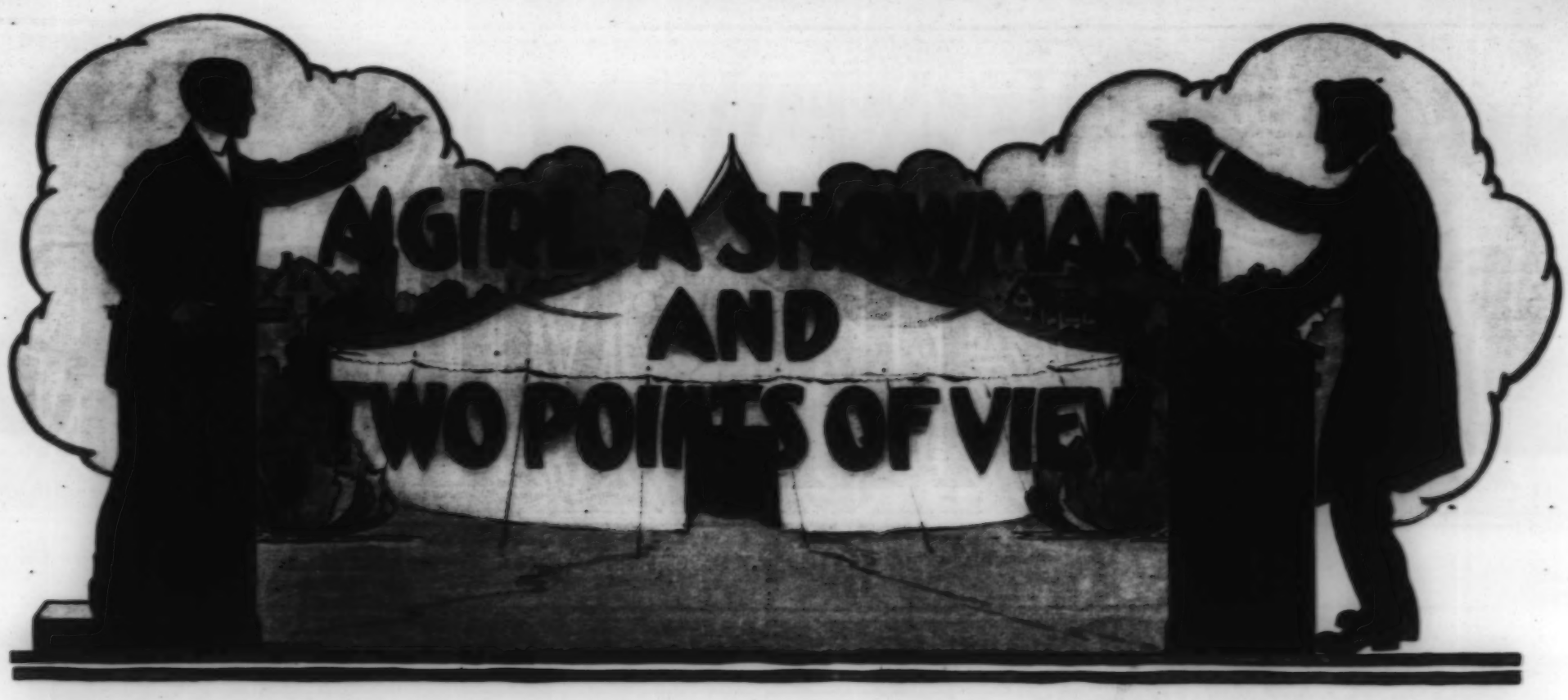
THE NEW YORK DRAMATIC MIRROR

VOL. LVIII, NO. 1,513. NEW YORK: SATURDAY, DECEMBER 21, 1907. PRICE TEN CENTS.

Photo by Van Allen, N. Y.

WILLIAM HAYWARD CLAIRE.



I KNOW a good heap 'bout it, but I never claimed to write the show business, like some folks I've knew.

Billy Sadler, for instance. Why, to hear Billy talk you'd jes' nach'ly think he created the whole Theapis stunt, from Shakespear clean down to Barnum and Bailey—rocked the cradle of art, as it were, an' been a wet nurse to it. You can't ever speak of anybody that Billy didn't "put him in the business."

No, I don't lay no claim to writin' the whole show business, but I've seen considerable of it. I made my first kid spiel in a circus tent. The little woman used to leave me rolled up in a shawl, along with my bottled bait on her trunk in the dressing tent, while she went on for her stunt.

She was a trick rider—a great one, too, an' don't you forget it. My ole man learnt her. He'd took her from a good home an' married her, spite o' her folks objectin'. An' he was good to her, 'cept when he got off on one o' his periodicals. But she jes' worshiped the stone he drawed in—boozed er non-boozed. An' she never made no complaint. She was one o' the little quiet sort, with them kind o' big eyes that's got to be stuck on somethin'.

The old man put me to tumblin' 'fore my wobbly kid legs is onto their job. The little woman, she'd stand, tremblin' an' cold, watchin' him wops me 'bout. But she never said nothin' of course. I had to be learnt. An' she knew better'n to do anything that 'ud knock my nerve. But every time when he got done with me, she'd grab me an' squeeze me like she'd squeeze the liver out o' me.

Every day she learns me readin' an' writin'; an' I remember how tickled she gets the first time I can read a circus bill all through. She calls the whole bunch to hear me show up my learnin', an' the ole man is so swelled with paternal pride that he celebrates for a week.

When I'm 'long 'bout seven the old man gets kilt in the ring during one o' his periodicals. The little woman comes nigh throwin' up the game for awhile. But she braces up again; an' her an' me we stay by the show 'til I get into my shavin' age. All this time she's watchin' me, 'fraid, maybe, I'll take to booze, like the old man. But I don't; that is, I ain't no teetotler-Percy-boy, but I ain't lettin' the Gambrinus broth wash away everything but damn fool.

'Bout this time I'm gettin' restless. I ain't wantin' to be workin' all my life for somebody else. I'm dreamin' of a show o' my own—of bein' my own boss, an' seein' my name in big type on the fences. My first plunge is a two-headed calf snap. The little woman an' me has saved up some money, an' I stake it with another feller. She goes 'long to take tickets on the door. I do the spiel on the outside, an' my partner he shows up the wonders of the double-topped bovine to the gapin' multitudes.

It ain't long 'fore I own the whole outfit, an' has added a Armless Wonder, who does writin' stunts with his toes. I make money, but sink it later with an educated pig that dies on me, an' a fat boy that gets the consumption an' coughs up his shape. Then I have my ups and downs with medicine shows, a lightnin' tooth-puller, a dog an' pony outfit, an' *then* I strikes the movin' picture business an' find myself on velvet.

The little woman she sticks by through thick an' thin. Then she sort o' goes into a decline an' begins to cough. The doctor says she needs Californy, an' I make a big jump for the Golden Gate. It does her good for a spell. Then she's always glad to get back to Californy, for there's where we buried the ole man. But she finally jes' slips out, quiet like, 'thout makin' no fuss, same as she's always lived, an' I lay her 'long side the old man in Sacramento.

Say, did you ever set an' look at a heap o' dirt that's piled up on somebody that's belonged to you—somebody that you've been with every day o' your life? Why, there's a feelin' like it's piled right on your own heart. I set there a whole half day, lookin' at that heap o' yellow Californy dirt. Seems like the little woman an' me has been pardners for so long that I can't go 'way an' leave her alone. Why, I'm like a great hulkin' kid that don't know how to get 'long 'thout its mammy. I try to reconcile myself by thinkin' o' her meetin' up with the ole man in Heaven. I ain't no clear idea of what Heaven is like, only I know it's hitched up somehow with love. The little woman, though, she has it all pictured out. Women seem to be onto them things more'n men. Why, she b'lieves jes' as sure as sun-up that the ole man's goin' to be waitin' for her right there in the main entrance. An' what she b'lieves goes with me. I know the ole man has his good points that's most likely had a chance to shine up consid'ble since he's got out loose from home.

I buy a peach of a gravestone for the two of 'em. It urges somehow to smile 'em more poetry like to have jes' this one stone. I get it made big as a eight-sheet stand; an' I have carved on it, like 'aif there was two three-sheets with a date strip 'cross the bottom:

THOMAS REDFIELD,
The World's Renowned
Bareback Rider!
Appeared Before All the
Crowned Heads of
Europe.

—

DARING! WONDERFUL!
UNSURPASSED!

—

Was Killed June 20th,
1906, While Doing the
Greatest Act Ever
Attempted.

MADAMOSELLE FIREFLY,
(wife of same).
Famous Trick Equestrienne. Without Peers
Before or Since. Big
Feature of the Biggest
Show on Earth.

—

THE ONE! THE GREAT!
THE ONLY!

—

Died in Sacramento,
March 10th, 1907,
With Consumption.

This Stone is Erected by Their Loving Son
THOMAS REDFIELD, Junior,
Proprietor and Manager of the
LA PETITE THEATRE,
Santa Cruz, California,
Moving Pictures! Refined Vaudeville!
Four Shows a Day!

For I've rented an' ole storeroom in Santa Cruz, an' put in my picture machine outfit there. An' that brings me to what I'm goin' to tell.

Up to this date I ain't ever married. I've got it stuck in my system, somehow, that when I tie myself up for better or Dakota that the lady must trot in the same class as the little woman. An' I ain't struck jes' the right one yet, an' I'm twenty-eight. But when I run across Her in Santa Cruz I know the goods has been delivered, an' it's all up with me. An' there's where this story rightly begins.

When I see her it jes' cinches the belief I've always sort o' felt that Heaven an' love is hitched up together. But I'm gettin' ahead o' my route book.

The La Petitte Theatre is a lulu—a hummer. I ain't never been stuck on any snap that's represented my cash as I be on this one. It's right on Pacific Avenue, where the crowds can't get by it neither goin' nor comin' from the Casino an' the Beach—an' there are crowds this summer. Why, the place is packed with resorters that's jes' uneasy-to-get rid o' their dough.

I've had the ole storeroom all decorated up with red, white, green an' gold; an' I don't lay it on none too thick when I bill it "a Dream of Unparalleled Magnificence far surpassing the Pomp and Splendor of the Oriental Potentates!" Oh, it's a daisy, an' don't you forget it. There's a reg'ler Rockyfeller wad o' electric lights. They dazzle the passer-by so he can't go no further 'til he sees what's a doin' behind them bunches o' sparklers. And am I doin' business? Well, I guess! Packin' 'em in four times a day, an' hangin' out the S. R. O. sign at every performance. I stay by it night an' day. Business is always business with me. I ain't leavin' my show to nobody else to run—that is, not 'til this here time that I'm tellin' you 'bout.

I always do my own spielin'. An' while I ain't one to throw bouquets at myself, I will say that I can put up as good a spiel as any I ever heard. I don't go at my crowd with a pitchfork. I jes' coax 'em along with a jolly. An' that always keeps 'em comin'. To *keep* 'em comin', that's the secret. You may pitch 'em in once, maybe, 'gainst their wills, but it leaves a sore spot that rankles; an' next time they dodge an pass by on 'tother side, baby mine. But hetch 'em with a jolly an' their yours for keeps.

Well, it's one afternoon, jes' the first show time, when I'm lettin' my spiel loose to the crowd that's standin' laughin' at my jostles an' gettin' ready to invest in a roll ticket, when I first see Her. She's standin' on the sidewalk, out at the edge of the crowd, watchin' me. An' *say!*—Well, I get stuck on her the very first blink my lamps get of her—*jes'* genuine, complete *stuck*. I ain't offerin' no explanations for them quick runs into the mash state; but I'm pikin' on 'em for a sure thing.

She's lookin' out o' them same big, love-seekin' eyes, like the little woman; only she's got a little laughin' twinkle back of the shy look in here—that kind of a twinkle that keeps you guessin', an' then some. Her hair is parted, too, like the little woman's; an' it's combed back sort o' plain; dif'rent from the game topknots that most of 'em sport.

I've caught all the crowd, an' they're coughing up for their tickets an' goin' into the show. But she jes' stands there, watchin'. I can see that she ain't no intention o' comin' in. She looks, though, like she wants to. Then a sudden scart feelin' gets me that she'll go away, an' I hustle the crowd along. For I'm intendin' to speak to her, an' I can't with any o' them yaps hangin' 'round. I don't want to draw no notice to her, to have 'em gapin' at her cur'ous, an' laughin', maybe.

Ain't it funny how a man can knock 'round this little ole globe for twenty-eight years an' keep his head; then, all of a suddent—in jes' a minute—go clean wopsy, an' not know anything nor want anything but jes' one woman? Well, that's me. Here am I standin' on my little ole perch, pawin' an' wavin' to that crowd o' yaps, throwin' 'em jollies for all I'm worth, an' at the same time not seein' anything but jes' that girl's eyes. Why, in jes' that minute the whole universal hemisphere fills up with that one girl, an' I'm sweatin' blood, 'fraid she'll get away from me.

But my chance comes at last. There's a lull in the crowd. I'm watchin' her. But she ain't lookin' at me now. Them eyes is fastened, sort o' longin' like, on the last yap goin' into the show. Then I lean over quick, an' says, soft like, so's even Jimmy in the box-office can't hear me:

"Ain't you comin' in, Miss?"

At that she starts an' turns them orbs on me.

"I'd like to," she says, an' smiles, "but I can't."

An' that smile! Well, *say!*—it ain't no use tryin' to tell what it's like, but it finishes me to a turn. I'm up in the air for a minute. I feel like the boom of the bass drum when the little lady strikes the net—sort o' stunned an' tinglin'. The thought is circulatin' in my nut that she ain't got no money, an' that's why she can't come in. *Well!* you better b'lieve I ain't standin' for that. Not *now!* I hetch my breath quick, jerk down my vest, lean over a little farther, with my hand on my chin, an' sez, again low:

"I always recognize the perfesh."

I see it sort o' guyin' like, but she don't savvy, not bein' onto the gab. So I ask, perlite as I can sling it:

"Will you accept a reserved seat with my compliments?"

"Thank you," she sez, pleased, an' smilin' again, like she don't want to hurt my feelin's none by refusin', "but my father wouldn't like it."

I hetch on instanter. Her ole man ain't lettin' her take attentions from every strange guy that comes along. I like her better for that. An' I agrees with the ole gent.

But jes' then another push of rubes comes up an' she turns away. I stand gapin' after her. 'Seems 'aif she was drawin' me right 'long with her. I don't pay no sort attention to the rubes. I ain't carin' whether they go in the show or to the devil. All of a sudden I jumps down from my perch, tell Hank on the door that it's up to him to run the show, I got an engagement that won't keep, an' light out after her.

She's makin' her way straight to the Beach an' the Casino. I keep some ways behind, intendin' to saunter up careless like, when I spot a chance, an' speak to her. I don't want to scare her none, or have her put me down for a fresh masher. I'm feelin' cautious, like I'm walkin' a slack wire, an' can't take no chances for a misstep. She goes into the Casino, then out the door onto the beach side. She goes slow, like she's curious an' enjoyin' it for bein' something new that she ain't never see efore. Then all of a sudden, jes' as she's startin' down the board walk, the band on the Casino porch strikes up an' she stops to listen. That looks like it's my move; so I drift up towards her, sort o' careless like, lettin' on not to see her. When I get near to her I stop an' make like I'm listenin' to the music, too. After a little I let my eyes roam in her direction—still careless an' not seemin' to be expectin' to see anything in particular—an' I hetch her lookin' at me. At that I smile, surprised like, an' she smiles, too. Then I nod my head—not fresh, but jes' a little—an' edge nearer to her.

"That band ain't so bad," I sez, sort o' quiet an' indifferent like, jes' to start the conversation.

"Yes," she sez, "ain't it beautiful? It's the best I ever heard. Oh, I love music."

At this I turn an' look down at her, smilin' an' more familiar like. The pink is flutterin' in her cheeks an' something shines bright in her eyes. All the rest of her is a blur of blue dress an' white hat.

"Ain't you ever heard Frignoli's band?" I ask, when I gets my breath. "They used to travel with Ringlin' Brothers."

"Ringlin' Brothers? she sez over, wonderin' like; an' I see she ain't makin' out who Ringlin' Brothers is.

"Ringlin' Brothers' Circus," I sez.

"Oh, yes. I've never been to a circus."

Never been to a circus! Now, what do you think of that? I'm wonderin' where she's lived at all her life; an' I sez, as a sort of a feeler:

"I take it that you don't reside in Santa Cruz?"

"Oh, no, we're only here to the Camp Meetin'."

"What Camp Meetin'?" I asked, for she's got me there.

"Oh, don't you know?" an' now *she's* lookin' surprised, 'aif she's wonderin' where *I've* lived at. "Why, the Second Adventists' Camp Meetin'. We hold it every summer out on the beach beyond Twin Lakes."

"Oh, yes." I let on that I know, but had forgot. "An' you've jes' come in town to-day to see the sights?"

At this she blushes an' sends them big eyes up to me, quick an' sort o' guilty like, but with that same little laugh in 'em.

"I hadn't ought to have come down here," she 'lows. "Father won't like it. Aunt Jane sent me to get some things at the store; but I wanted to hear the band play, an' I couldn't help but come for jes' a few minutes. I love to see all the people an' hear all the music, don't you?"

An' right here I come near to makin' a most awful break. Them eyes is lookin' up into mine 'til I feel like I've been throwin' in some sort o' rapture booze that's gone to my head an' left me dippy-like. An' I'm right on the point o' sayin' that I'd a heap sight rather be away from the music an' the people, alone some place with her. But I hetch myself in time an' don't say it. But I've got to have some outlet for my feelin's or bust. We're stand.n' close to the booth where they sell the saltwater taffy. I turn an' see it, an' I sez, quick, to the butcher there:

"Give us four bits worth o' your peppermint fake."

Then I look 'round to her an' sez, sort o' coaxin':

"The treat's *sure* on me this time. Your ole man can't pass out no objections to that?"

An' the way she takes that bag o' hairoil lumps—pleased like a kid, but blushin' an' shy—makes me want to buy out the whole boardwalk for her. Why, when I plunk down that four-bit piece it sends the bliss sizzlin' clean up to the roots o' my hair. I have the feelin' that my pile b'longs to her; is jes' achin' to get spent for her. The La Petitte Theatre is hers. I'm hers. I walk by her side sort o' dazed. Then purty soon I spy out a bench and propose that we set down while she eats her taffy. I got a hazy recollection that I lay away a few o' them pep'mint stomach insulters myself. I'm in a state to do 'most any fool thing. All this time I'm figgerin' how I'm goin' to get another date with her. At last I sez:

"What's the bill over to your camp-meetin' show? What's doin' over there?"

"Oh, you want to know 'bout the meetin'," she sez. "Well, there's one every night. But there's goin' to be a big one to-morrow. Elder Thomas is comin' from the East, an' he hasn't ever bin out here before. He's a young man, an' they say he's very fine lookin'. They're expectin' him this evenin'. He's goin' to eat at our tent, an' Aunt Jane will be wantin' those things for supper. I must go. I wish I could stay, though. I thank you ever so much for buyin' me the candy."

An' with that she gets up an' I follow her lead. What she's said 'bout this young gent what's comin' is botherin' me, but I sez:

"Don't mention it," meanin' the candy; "what time do you ring up to-night?" She don't seem to savvy, so I sez: "What time do you begin?"

"Oh!" Why, Young People's Meetin' is at half-past six. The evenin' service don't begin 'til half-past seven."

I make up my mind that it's me for the Young People's Meetin'. But I change my plans again when she sez:

"I'll have to wash the supper dishes for Aunt Jane, so I can't get over 'til the evenin' service."

* * * * * * *

Hank looks like he thinks I'm goin' bughouse when I get back an' tell him that he's due to run the show again to-night.

"Who'll make the spiel?" he asks, with his eyes bungin' out.

"There won't be no spiel," I sez. "Jes' run her the best you can, an' let her go at that."

For I've got to that des'pert point where spiel or no spiel is all the same to me, if only I can look into them orbs.

* * * * * * *

The lot where the camp-meetin' show is pitched is some ways out o' Santa Cruz on the trolley line. A good deal out of the way for business, it strikes me. But t's their outfit, not mine. I ain't kickin' on distance, though, if only I can get that girl. That's all I'm after. An' I'd take a trip to the moon fer her.

When the car stops I get off an' foller a little bunch o' folks up a little country road 'til we make out the canvases in the dark. It ain't fur from the beach, fer we can hear the waves

wushin' up on the shore. We can't see much, fer they ain't showin' up many lights. They seem to be runnin' the show cheap.

I keep back a little, an' let the crowd ahead make their way into the big top. When I come up an' the man on the door turns an' sees me, he makes a jump an' gives me the glad hand, like I'm a long lost brother. I ain't rememberin' him none. But I think to myself he's been to the La Petitte Theatre an' heard my spiel, an' he's recognizin' the perfesh. He sez, in a whisper, to come right in, an' I foller him. I'm late, for they're singin' inside. There's a big house. Everybody's standin' up. I want to drop down in a back seat. I ain't one o' them fresh free guys that wants to hog one o' the best seats when they're standin' 'em up. But that geezer on the door ain't lettin' me stay back. He's jes' set on shovin' me into the best there is. An' I'll be blamed if he don't shanshay me right up through the house an' give me a seat on the stage—on the *stage*, mind you. No other seat ain't good 'nough for me!

Two or three other geezers stop their singin' to grab my hand an' call me "Brother," in a whisper. An' I hear something 'bout their bein' so glad I've come. I'm feelin' hazy an' funny in my head, an' red an' hot 'bout my gills. But I ain't denyin' but what I'm swelled up consid'ble, bein' treated so hospit'ble like. It shows that me an' the La Petitte Theatre is some pumpkins in Santa Cruz. I make up my mind, right then an' there, that I ain't goin' to be outdid in hospitality. I'm going to give a sort o' perfessional matinee an' invite the hull bunch down to the La Petitte. I'll blow myself on the Casino band an' have 'em play out in front o' the theatre. Oh, I'll show 'em there ain't nothin' cheap 'bout me. Then I'll finish the elegant by settin' up the lemonade an' peanuts—yes, an' saltwater taffy. *She* likes that hairoil dope.

Oh yes, I'm swelled up all right, all right. An' I'm hopin'—*Gosh!* but I'm hopin'—that She's there an' settin' where she can take in the way they're starrin' me on the bill. I'm hopin', too, that that there good-lookin' bloke from the East is-seein'. He's been sort o' prickin' 'round on my thoughts.

Somebody hands me a singin' book, open. I'm so flustered an' swelled that I can't see the words. But I start in an' hum, anyway. I ketch onto some o' the words from the guy that stands next to me.

"I need Thee every hour."

I come out strong on that sentiment. All the time I'm sort o' lookin' over the house, foxy, for Her. But I don't see Her 'til we set down after the song stunt is done. I'm gettin' a little nervous, thinkin' she can't come. Maybe she's somewheres talkin' to the good-lookin' comp'ny they was expectin'. I'm gettin' to hate that mutt. I'd like to punch his head some. Then, all of a sudden I spy Her out, right on the stage, not fur from me. My heart takes a jump that makes me swoller hard. Them eyes is on me. They're poppin' wide in surprise. But when I return their gaze she blushes an' smiles that smile again. An', *say!* Well, don't ask me to tell how I feel. I only need the thing that happens next to make me plumb dippy.

One o' the preacher guys is readin' somethin'. When he sets down, She stands up, clost to the organ, an' I know she's goin' to sing. *Well!* I'd thought I'd heard the best there is. I've heard every serio-comic on the vaudeville stage; I've made spiels 'bout "silver-throated cantytriches" an' "melody of angel seraphs," but I ain't never heard singin'—not right down, Simon-pure music singin' 'til now. It's the kind o' singin' that reaches down an' finds you right where you live. It seems to melt out into sweetness like honey out o' the comb. I go clean daffy, as I tell you, an' my heart is jes' tied up into knots. I'm seein' Her in her white dress through a sort o' haze; an' I'm thinkin' she's a angel too good for me to even speak to. I'll cut booze complete. I'll quit cussin'. I'll—I'll—Why, *Gosh!* fer 'bout five minutes I make myself over into lily white soap for that girl.

The little woman comes into my head. I'm wishin' she's at the La Petitte when I get back, so's I could tell her. Wouldn't she be tickled to death with Her, though? Well, I guess.

When She stops singin' She sends me a look as she's settin' down. It seems to ask be I likin' it, 'sif I'm the only one in the house she's been tryin' to please. Guess my face tells her she's made a hit with me, all right, all right, fer she blushes agin an' drops her eyes. I'm so sort o' swimmin' in bliss that I don't take much note for some time of the speakin' turn that's on. I'm jes' tumblin' all over myself in my mind to make money fer that girl. Why, 'fore five minutes is up I'm owner of a eight-ringed circus. An' 'fore ten minutes is done I'm the hull circus trust an' travelin' in a private car with Her.

By this time I'm so swelled up that I send a bloated billionaire sort o' grin out over the house, an' then bring my 'tention, condescendin' like, back to his nibs that's doing the talkin'; an' after a little what he's spielin' kinder breaks through my noodle.

An' *say!* I'm in a state to pity any one that's got a grouch 'gainst life. An' this duffer sure has. Why, he's sore on the hull creation joh, an' knockin' it fer all he's worth. He gits worse as he goes on. As a kicker he's got 'em all skinned. His face would give you a chill. He's got one o' them long upper lips that's like a asbestos drop—proof 'gainst any kind o' warmth.

He's showin' up what he calls "the signs o' the times," which same is earthquakes, fallin' stars and tidal waves. He sez God is sendin' them things to show His wrath; an' that it's His intention to bring the world to an end 'fore long, on account o' the general all 'round cussedness o' things. He seems to be right in it with God—wise to all His plans. He has a lot to say 'bout His wrath.

We git the 'Frisco quake painted in a vermilion thirty-two sheet stand. Oh, we git it hot, all right, all right. He throws out a bunch o' language that has Pain's fireworks beat to a frazzle. Then he lets loose on tidal waves. There's one sky-scraper that sweeps over some place an' wipes whole towns off the map. One is likely to come any minute an' swaller up Santa Cruz.

By this time the house ain't breathin'. They all set there, white an' scared, with their eyes peeled fer the worst. An' I'll be jiggered if I ain't purty nigh gettin' the willies myself. We can hear them waves lashin' up on the shore; an' we know the big, black ocean is out there in the dark, an'— But here I send a look to Her, an' —Gosh! I feel sneakin' shamed to think I let my nerve get away from me like that. After that I don't take in much o' the spiel. I'm feelin' sorry, though, fer them poor, scared devils out there in front. I'm feelin' sorry, too, fer this preacher guy that don't seem to be handin' out anything but lemons. But I'm still gazin' sly at Her, an' thinkin' my own thinks, when all of a sudden I feel that everybody is lookin' at me an' waitin'. I start an' turns quick. One of my pards on the stage is standin' there gazin' at me, smilin' an' expectin' like. Ole Asbestos Lip is

"I always recognize the perfesh."

seated now, with a glum an' keep-off-the-grass look that sez he's satisfied he's give us what's comin' to us.

"Will you say a few words, Brother Thomas?"

I'm gen'ly called "Tom," but I saves that he thinks the occasion calls fer some etiquet trimmins'. He's looking' pleasant an' appealin'. He's likely heard me spiel an' wants me to jolly up the crowd a little after that dose o' gloom. I send a quick look to Ole Asbestos, then back again to the Appealin' Smile; an' I feel Her eyes is on me, an' She's expectin' me to do myself proud 'fore her friends, so I gets up, slow, shake down my pants an' takes out my han'kerchief an' wipe my head an' face while I'm pullin' myself together. Then I come down stage, easy like, an' look out over the house, smilin'. Most of 'em smiles back, an' I see they know me, an' they're expectin' me to chirk 'em up after the scare they've had threw into 'em.

"I'm sure overwhelmed by all this here perlite an' perfessional treatment," I begin, in the old legit. style that I can sling when I feel the time calls fer it. "It fills my bosom with pride when I look out over this vast arena an' see so many smilin' count'nances come to witness these greatest triumphs of the age." Then I drop jes' a little. "This has been an evenin', ladies an' gentlemen, of rare amusement an' unsurpassed entertainment—an' evenin' without a dull moment. But"—an' here I wait a little an' look 'round. It's my plan not to set on Ole Asbestos too hard at first, not right at first—"we might jes' as well go home with a laugh as a cry," I sez. "We'll live jes' as long. I ain't claimin' to be up in signs, like our friend here. But I don't think we need to worry none. The thing to do is to keep our nerve with us, whether we're up against it or whether we ain't. As far's I'm concerned I ain't never had much use fer a squealer that's tryin' to save his own hide at the expense of somebody else's. I like to see a man stan' up an' take his dose. An' as for God's wrath an' His proposin' to smash the world up 'fore long—He ain't never informed *me* none 'bout His feelin's nor His intentions; but I ain't guessin' it that way. This is a purty big show He's runnin', an' I don't b'lieve He's runnin' it fer the bad. That ain't good business. An' 'f He *is* countin' on lettin' some of us git swallered up in a tidal wave, why, what's the use o' kickin'? We got to pass in our checks some way, some time, an' as fer gettin' to Heaven—why, we can live in Heaven right here."

An' by this time I'm clean fergittin everybody in that there house but Her. I'm jes' talkin' now to Her. An' I ain't carin' whether they're thinkin' me mush er not.

"Heaven is *Love*," I sez. "That's what 'tis—love, an' a wife, an'—kids," I sez, an' I'm warmed up now clean through. "We got it right here," I sez, "an travel with it, an' carry it 'long with us when we throw up the game an' git buried under one tombstone. Heaven is love," I sez. "That's what 'tis. An' it spills itself out all over the hull of creation when we git our systems full 'nough of it to overflow. Why, it makes us want to see everybody happy an' enjoyin' a good laugh, and not whinin' an' sour, an' out with a hammer. Heaven is love. An' it's my opinion that the guy that don't find it here is goin' to git left on it everywhere else—tidal wave er no tidal wave. An' what our friend here needs is to thaw himself 'fore the fire of love, an' git limbered into laughin' trim. That's what *he* needs—a good laugh—sixty laughs in sixty minutes."

Here I turns, good-natured like, an' gives Ole Asbestos a look. An' *say!*—if you ever run up 'gainst the frozen stare, it's there on his face. Frozen! B-r-r-r! It's a reg-lar Montana blizzard. His lamps is peeled an' glistenin' frost. There's icicles in his spinach. He's stiff paralyzed. I never see anything like it in all my little ole travels. It knocks me fer a second. Then, 'fore I can ketch my wind to go on with my spiel—fer I'm jes' gettin' ready now to throw in a lot o' josh—up jumps Ole Appealin' Smile an' shouts:

"Who be you, anyhow?"

I look at him, an' I'll be hanged if the blizzard ain't struk him, too.

"Who'd you 'spose I be?" I sez, jes' a little off my perch.

"You've come in here an' passed yourself off's Elder Thomas!" he sez.

Two of the other stage guys get up by this time, an' the house is settin' for'ard in their seats holdin' their breath.

"I didn't come in here to pass myself off as nobody," I sez, beginnin' to ketch on. "I come to your show, an' I'm willin' to put up the price. I'm Tom Redfield, of the La Petitte Theatre, an'——"

But I don't git no further. Somethin' seems to break loose, an' I'm sudden in a free-for-all gabbin' match. The hull house is on their feet. An' yours truly is beginnin' to feel he's set off a bunch o' fireworks, somehow. He ain't quite wise yet how he's done it. But he's beginnin' to see that he's gettin' more of the frown than the glad hand. Then, all of a sudden, he sees Her standin' by Ole Asbestos, Her hand on his arm, an' hears her say, out above all the gabbin':

"I invited Mr. Redfield to come to the matinee, *father!*"

Them big eyes is lookin' straight into mine, an' *say!*—I've got the queerest feelin' that I ever had in my life. Why, if that there little girl—that slip of a girl that I can hold all there is of her in one hand—ain't standin' up there, gamey as you please, fer me—standin' up fer *me!*—a great hulkin' guy like me! I'm clean knocked out for a minute. An' the next thing I hear is Ole Asbestos sayin':

"Let us pray fer this errin' brother that's been guided into our midst."

At that he flops down on his marrows. So does Ole Appealin' Smile and others. The house sets down. I stand there with my hat in my hand, feelin' foolish, an' not knowin' jes' what move to make next. But She bows Her head, so I bows, too. But I ain't hearin' much that Ole Asbestos is gettin' off, my think tank is so full o' Her. All of a sudden it comes to me that she called him *father*. Great Scott! That ole cuss is Her ole man! Then I begin some tall figgerin' on how I'm goin' to git solid in that quarter where I've sure queered myself.

Everybody is up on their feet again. An' Ole Appealin' Smile he grabs my fist an' sez, "be I feelin' the workin' of the Spirit?" I 'low I'm feelin' a good many things. I like Ole Appealin' Smile. He's the real thing. I'm wishin' he was Her ole man 'stead of—— Well! I'm up 'gainst it. I'm realizin' that fact hard. Then Appealin' Smile sez will I come to-morrow night an' let the spirit work with me some more, an' I sez I will. The La Petitte has jes' got to run itself 'till I can win out on this game an' get that little girl promised to be mine fer keeps.

Then I turn to speak to Her, but she's gone. She ain't nowheres in sight. I wait 'bout a few minutes but she don't appear from nowhere, an' as the house is all goin' out I poke 'long, too. But I'm hopin' all the time that she'll show up again from some quarter. But she don't. I wait a minute on the outside lookin' 'bout. There's lots o' small tents with lights inside, an' I see shadows movin' on the canvas. I'm half a mind to ask some one which is hers; but somehow I'm shyin' on it. I don't know her name, an' I don't want to go into no explanations. Then, too, it seems like she ain't wantin' me to butt in any more to-night. So I finally turn an' start down the road, disappointed an' sore. I'm purty near alone by this time, as the house has scattered. Then all at once I hear my name called soft. I turn quick, an' there She is comin' to me out o' the dark.

"Mr. Redfield," she sez again, sort o' out o' breath, like she's been hurryin', "I'm awful sorry 'bout to-night. It wa'n't your fault. They took you for Elder Thomas. They say you look like his pictures, with your face shaved smooth, an'—an'—so fine lookin."—I'm tellin' you this 'cause it's what She said, not 'cause I'm stuck on my shape—"an'." She goes on, more shy like, "I think you're right 'bout—some things you said."

'Fore I can take this all in I feel Her little soft hand slippin' into mine, an' She's sayin' "good-night."

"But I'm goin' to see you home," I sez, an' my hand takes a tighter grip on Hers.

"Oh, I jes' live right 'cross there in that tent," She whispers quick, an' I ketch on that She thinks it best fer me to double back on my route an' not stir up any more trouble to-night. So I don't press the date. But I keep holt of Her hand while I ask if she'll be down to the beach to-morrer. She hesitates a minute, then sez, soft an' shy, with a little half-scart laugh, like she's doin' somethin' she wants to but feels she hadn't oughter:

"I may come down in the mornin'."

"To the Casino?"

"Perhaps."

I don't sleep much this night 'count o' my think factory workin' overtime. But I'm at the beach bright an' early nex' mornin' hangin' 'round the Casino an' board walk, lookin' fer Her. Myrtle!—that's her name. I find it out this mornin'. Myrtle! It fits her to the ground, bein' somethin' soft an' clingin', but still with a spunky little will of its own, that follers its own route an' does its own clingin' stunts where it's a mind to.

We set on the beach fer two hull hours, though it don't seem more'n ten minutes to me. She tells me 'bout herself, 'bout where she lives 'n a little country town, 'bout her mother that's dead. An' though she don't make no sort o' mention of it, I sense somehow that her life ain't the happiest in the world. An' what's more, I feel I know what's missin': She wants to be loved—that's it—loved and petted. An' anybody to see Old Asbestos would know that he wa'n't handin' out much o' that sort o' thing. But she cares fer him a hull lot. Oh, yes, she cares fer him, I

THE WORLD'S A STAGE

I NEVER knew an actor yet
That didn't have some sort o' sense,
And yet 'most every man I've met
Declares his life is just pretense.

And some folks say the actor'll lie,
Will swear and drink and cheat, p'raps steal—
And oftentimes you hear it said
The actor really isn't *real*.

Well—he's the image of ourselves;
What *we* are, *he* is, nothing more
And when we view the passing show
We've only passed life's open door.

He has to hold the mirror up
And try to prove this sorry show
Of humankind is something worth
And sometimes we believe it so.

And while we look and laugh and learn,
And smile and listen at the play,
I wonder if we ever think
The lesson's learned the other way.

That all the humor and the charm,
The wit, the laughter and the tears,
Are something made of human hopes,
Are something made of human fears.

That 'tis no art, but just ourselves—
Ourselves—and a bit added, too,
That stands throat-tightened in the wings
To prove the great world-passion true.

Or *if* an art; why, then 'tis plain,
Here is the greatest art of all—
The human art—the art of hearts,
From Adam-fall to curtain-fall.

The poet writes in glowing rhyme,
The artist paints in color brave,
The architect, the sculptor, too,
Some fragment of the dream would save.

The man who *acts*; he is *ourself!*
The living image of the theme—
Hands, heart, brain, soul, he gives them all
To rear the fabric of the dream.

Say, poet, you have dreamed; here *lives*
The very *man*, Mercutio!
Which is the triumph, yours or his?
You answer not. You do not know?

I'll answer; out of human hearts,
Out of the toil, the strife, the woe:
A thousand men have lived and died
To act but once, Mercutio!

How stands your art now, poet? mould
Another lay to lift the slain
What is your man, Mercutio,
To those who sacrificed in pain?

A dream you had—what is a dream?
A human life is something more—
A human heart that's rent in twain
To try and prove you lived before.

Which art's the greater? Why, there live
All arts in his—the actor man's;
And so it shall be for all time,
Unless God changes all his plans.

JOSEPH LEWIS FRENCH.

---

can see that all right. He ain't been a preacher long. He was a brick mason up to the time he first begins expoundin' on tidal waves. He does some house-building yet, when he ain't rushed with preachin'. An' she's learnt the dress-makin' trade to take care of herself.

She tells me all this; then she sets an' looks out at the ocean with them big eyes o' her'n, sort o' dreamy like, while I tell her 'bout yours truly. For I feel it's up to me to put her wise on my history so she'll know jes' what she's runnin' up 'gainst. I go back to the time when I'm a kid. I tell her of my ole man an' the little woman. An' when I'm tellin' her 'bout that day when I set an' looked at that new heap o' dirt up in the cemetary at Sacramento, she puts her little hand out all of a sudden an' lays it soft on mine, like the little woman used to when I'm feelin' blue an' she wants to brace me up. That there's too much fer me. It sets my blood to jumpin' wild. I ketch that little hand quick, an' 'fore I know what I'm doin' I look up—fer I'm lyin' on the sand by her—an' I sez:

"If you could have knew the little woman you'd of felt more like marryin' her boy."

It was out. I meant to of waited a little while 'til she knew me more, an' not jump at her like that, 'fore she'd hardly learnt to spot me in a crowd. But it was that little soft touch that made me do it. An' now I'm waitin' with my heart in my mouth. An' I take a tighter grab on her hand fer fear she's goin' to get up an' run away from me. But she don't make any move. Her eyes is lookin' straight out to sea, but a blush has come up in her face. I watch her a minute. Then I sez again, sort o' choked, 'count o' my heart doin' such jumpin' stunts:

"I know I'm a good deal premachoor in askin' this, an' I hope you ain't takin' me fer a freshy. But do you think you could ever care fer me 'nough to marry me, Myrtle?"

Still she ain't sayin' anything, an' I go on, more serious an' urgin':

"I ain't askin' you to sign with any bum outfit that's like to go broke any minute, an' have to close to reorganise. I've got money in the bank," I sez, "an I've got a show that's good fer a hundred plunks a week over an' above expenses. I'll buy you a home right here in Santa Cruz, if you say the word. An' I'll be good to you, little girl—you bet I'll be good to you."

But she ain't seemin' to hear me, fer she breaks in sudden—sort o' dreamy an' shy like:

"You said we can find Heaven here—now; that it's love——"

I set up quick.

"Do you b'lieve it?" I sez.

"Yes," she sez, low like, an' drops her eyes.

An' *say!* Well, what happens the next minute ain't nobody's business but our own. I want you to know, though, that it's the solemnist as well as the happiest minute of my life.

"Father'll object," she sez, after we come down to earth an' get talkin' again.

"I think he'll be all right," I sez, after he sees the La Petitte Theatre, an' finds out I ain't no fly-by-nighter."

"It's the theatre he'll object to," she sez.

"The theatre!" I repeats. "What does he want—a circus? Well, I'll have a circus if he'll jes' give me time nough. But we'll have to be on the road with a circus, an' I'm kinder stuck on havin' a home."

But after awhile she gets it through my nut that ole Asbestos is objectin' to shows of every sort whatever; thinks they're makin' the same play somehow 'long with tidal waves an' earthquakes in the wrath o' God. An' I'll be jiggered if she don't tell me that that whole camp-meetin' outfit *wants* to b'lieve in all that wrath o' God scare. They *want* to b'lieve it! They contend, too, that everybody on earth is damned, an' can't git into Heaven 'less they b'lieve jes' what they—this camp-meetin' outfit—believes. They don't seem like that sort o' folks to me. They seem kind an' pleasant 'nough. But of course if that's their 'pinion there ain't no use passin' remarks. I could hand 'em out a *few* more pointers, though, on Heaven, jes' 'bout this time.

"But I'm goin' to marry you anyhow," she sez, "even if father does object."

I know what she means—she'll run away an' marry me. I don't say anything fer a minute, though I give her hand a tighter squeese. But I'm thinkin' o' the little woman, an' how she used to git spells o' longin' fer her folks, who was mad at her an' had threw her off 'cause she run away an married my ole man. A woman's folks is her folks, no matter what bug notions they've got 'bout some things, an' I sez, finally:

"No, little girl, I ain't goin' to make no trouble 'tween you'n your folks. We got to bring them to our way o' thinkin', that's all. I'm goin' to marry you right in your father's house, an' it's up to him to give away the bride. Then you an' him can visit back an' forth much as you want to; an' there'll be a corner by our little ole fireside whenever he's a mind to fill it."

* * * * * * * *

An' so I begin to scheme out some fake that'll ketch Ole Asbestos, an' warm him up to me fer a son-in-law.

Of course I ain't callin' him Ole Asbestos to Myrtle. Not on your tintype. I put embroidery on the way I speak of him to her, you bet. For, as I sez, she thinks a good deal o' him. She's wise to good points in him that other folks ain' seein'. An' he's all right, only his human nature's got froze over so's his glad smile can't work. He needs thawin' out, that's all. An' it's up to me to give him a southern exposure. An' at last I hit on somethin' that I think'll do the business.

To carry out my plans I have to make a trip to 'Frisco that takes me away from Myrtle for two whole days. But she meets me at the train when I come back, an' that makes up fer havin' to leave her. It gives me the feelin' that Santa Cruz is home an' Heaven fer sure. Then I'm dead stuck on my scheme, now, an' crazy to throw the limelight on it. I tell Myrtle somethin' 'bout it, but not all. A woman can't always see things like a man, an' it's best not to put her on too wise.

To make my scheme work I've got to decoy Ole Asbestos down to the La Petitte Theatre; an' that's a proposition that takes some tall figgerin' 'fore I hit it jes' right.

I figger that the first play fer me to make is to call on the ole gent, put him onto my intentions to marry his daughter, an' ask his consent. I ain't seein' him fall on my neck fer joy—not right at first—but I'm primed fer any objections he's likely to raise.

I find him alone in his tent. Aunt Jane, who's his sister an' keeps house fer him an' Myrtle, has gone out [illegible] o' the neighbors. An' Myrtle, she's doin' what I tell her to, an' keepin' herself scarce. I put it to him straight without no flourishes. I 'low she ain't knew me long, but I'm willin' to wait 'til there can be a better acquaintance. In the meantime I refer him to such authority as Ringling Brothers, an' some others that's knew me since I was a kid, an' can vouch fer me bein' able to deliver the goods.

At first Asbestos gives me the frozen stare again. Then, quick's he can git his wind he lets loose on several things, but the show business in perticular. He sez the hull amusement outfit is damned to everlastin' hell fire. We don't have no argyment, as I'm lettin' him do all the swearin'. Fer that's what it amounts to. Fer even if his language ain't cut out accordin' to Hoyle, the feelin's there jes' the same. Why, it comes to me, as I'm watchin' him, that the ole geezer is swearin' in his mind consid'ble of the time; an' this is what he's fixed up to be the wrath o' God.

But there *is* times—I ain't denyin' it—when he's lettin' loose some o' them personal remarks, that I'm feelin' purty hot under my collar-button. I never stood the same from any other duffer, an' don't you believe it. But I'm thinkin' o' Myrtle, an' him bein' her projeniter. I'm owin' him consid'ble fer that.

Well, he spews himself tired after a spell, an' then I puts in my quiet spiel.

"I'm sorry," I sez, "that you've got such a poor 'pinion o' the perfesh. But you better begin to change your mind some 'bout me," I sez, "fer I'm goin' to marry your girl, an' you an' me has got to be friends. I'm *wantin'* to marry her this mornin'," I sez, "but as you don't seem to be feelin' in the mood to have it done up here, right, then there ain't no place left to us but the La Petitte Theatre."

With that shot I sez "good-bye," an' walks out, leavin' him standin' there gaspin'. I ain't told no lie. I'm *wantin'* to marry Myrtle this mornin', or any mornin', at any ole time or place. But I ain't *intendin'*, as I sez before, to do nothin' but what's on the level an' for her happiness. I think this will fetch him though, an' it does. He comes tearin' down to the La Petitte on the nex' car. I'm there before him, fer I make the round trip in a buzz-wagon. I figgered it all out, an' I ain't runnin' no risks o' makin' the trip on the same car with him.

I'm in the theatre an' I've got everything ready fer him. For it's my intentions to make that ole cold storage see a show. It's a bill that I've gone to consid'ble expense to git up special fer him. It ain't sech a bill as I'd give my reg'lar patrons. For most o' them is ladies an' children, and it ain't good business fer me to scare the kids with a show that'll give 'em nightmare, an' cause their folks to cut out my matinees. No, I always make it a point to run clean, entertainin' pictures that has plenty o' laughs in 'em, an' tells interestin' little stories with good endin's.

I've left orders an' they let Asbestos come right in where I be. The house is dark, but I have the lights full on at first, so's he can see Myrtle ain't here. He's talkin' fast an' mad. I make excuses, tell him I was only puttin' up a bluff 'bout gettin' married this mornin', that I ain't no mind to weddin' ceremonials 'til he pronounces the bans.

Then, all of a sudden, when we're both talkin' hard, I give the signal, the lights go off, the piano strikes up, an' Hank, up in the lantern box, begins turnin' the reel an throwin' the pictures on the screen.

The ole man is flustered dumb fer a minute, then begins sputterin' again. But I know he's sort o' curious, an' I gab away to keep him goin' so he won't leave. But at the same time I'm throwin' remarks up to Hank, givin' him directions 'bout the films.

"This is a new bill," I sez to the ole man, "an' we're jes' rehearsin' it."

An' now there comes some lapses in the talk, an' I know he's got one eye on the pictures. Then I cut my gab some to him an' throw more of it in Hank's direction. An' 'fore long the ole man's two eyes is on the pictures an' his tongue is stopped. He's never see anything like it before in his life. I'm talkin' now jes' to Hank, an' seemin' to forget that Asbestos is still leavin' himself around loose.

Hank has started in with the Eruption of Vesuvious. An' the boys behind the screen is burnin' red fire. He follows that up with the Johnstown Flood; an' I have some effects of bells ringin', whistles blowin', an' shoutin' an' groanin' behind the screen. Then comes a fake thing they call "Danty's Inferno." It shows a feller makin' a trip through hell. With that I run in a lot more groans. An' I must say the boys is doin' the groans up in great shape. After that we run on the 'Frisco Earthquake, which is a long film.

After this gets started I drop over near to the ole man, who is leanin' agin the wall an' is jes' joyously lost himself in all these here blood-curdlers. 'Fore long I venture a remark or two, in an off-hand way, explainin' the pictures. But he stan's there quiet an' not movin', takin' it all in.

Then we get a picture of the kid that's got his little sister in tow down to the ferry house, where they're givin' out sandwiches to all that hungry crowd.

"The kid there," I sez, "is askin' will they give one o' them sandwiches to his little sister? He sez he can go 'thout any himself, if there ain't 'nough to go 'round, but his sister is starvin'."

The picture's a rattlin' good one, an' the look in that gamey little kid's face always makes me swoller hard. An' *say!*—will you b'lieve it?—I hear Asbestos snuff, an' the next minute he pulls out his han'kerchief an' blows his nose. My thermometer flits up sixty degrees. The southern exposure is workin' all right. The ice is crackin' on his human nature so's he's beginnin' to *feel* somethin'. Purty soon we git a funny film, an' he gives a queer little chilly laugh. Oh, he's comin' on, mamma dear.

It's near one o'clock when Hank shuts off the machine an' the house lights flash on. The ole man is blinkin' an' dazed, an' I sez, quick an' pleasant, 'fore he has a chance to come to:

"Purty hungry, ain't you? Better come out with me an' get somethin' to eat."

He hangs back a spell, up on his dignity agin, fer he ain't more'n half thawed yet. But he's hungry as the devil, an' I know it. I've sized him up fer a good feeder. An' when I urge him to come 'long, he finally does, though he seems to want me to know that he ain't approvin'. But that's all right. I don't act like I'm on to his offishness. I take him up to the St. George Hotel an' blow him to the best the house affords. An' that thaws him a little more, an'—well, Myrtle an' me is married in two months, with the ole man in the ring performin' the ceremony, fer which I slip him a new, clean gov'ment rag that sports a century mark.

He ain't changed his mind none 'bout the wrath o' God. But I steer clear o' them oppinions o' his, an' him an' me is tol'ble good friends.

I've noticed that when two men has cried together, laughed together, an' et together, they've somehow struck a sort o' human meetin' place where each others' oppinions don't cut so much ice.

GERTRUDE NELSON ANDREWS.

THE TEA GARDENS OF OLD LONDON

NOW, Spring Gardens, by Charing Cross, is the home of the London County Council. In 1654 Spring Gardens, having been a popular resort for, at any rate, half a century, was the scene of such outrageous revelry that Cromwell expelled the merrymakers and locked the gates. It is a quaint coincidence. Here one may note, however, that the tendency of open air amusements has been to offend authority—in the particular instances of Vauxhall, Cremorne and Highbury Barn. An aristocratic remnant of the Spring Gardeners retreated to the Mulberry Gardens; but these did not long endure, being eventually effaced by Buckingham

A VIEW OF VAUXHALL GARDENS

Palace. Archery butts, a tilt yard, a boxing green and a bathing pond were attractions to Spring Gardens; but, greatest of all, the good service of food and wine, especially neats-tongues and Rhenish. The Londoner of the seventeenth and eighteenth centuries loved his table out of doors when the season permitted.

Many of the old tea gardens were built around natural springs, of medicinal virtue, real or imagined. But Spring Gardens took their name from a hidden fountain, which the foot of the unwary, pressing a grass plot of innocent appearance, set in motion, to his great discomfort. There was a second shortlived Spring Gardens at the foot of the Haymarket. After the Restoration the original Spring Gardens again invited to their "thickets and inclosures, their solemn groves." But meanwhile there had come into vogue a new Spring Gardens, destined, as Vauxhall, to flourish throughout two centuries. When one eyes the sordid expanse of buildings west of St. Thomas' Hospital, on the south side of the Thames, he can hardly believe the words of many writers describing with rapture the natural and bestowed beauties of Vauxhall Gardens—dense groves, vast open spaces, many palaces; panorama of English gayety from generation to generation. The student of popular recreation finds his inquiry leading always toward the Church. The vast estate bestowed by King John upon his favorite Fulke de Breauté was long time owned by the Archbishopric of Canterbury, specifically reserved from the confiscation of Church property by Henry VIII. Eventually the Princes of Wales enjoyed manorial rights of Fulkes Hall, sometimes Foxhall, finally Vauxhall. The novelists, diarists and historians of the seventeenth and eighteenth centuries teem with references to a resort popular with great folk and small. In May, 1667, Mr. Pepys, having sent madame with her maid to Dulwich to lie there overnight and in the early morning gather dew for a face wash, proceeded by water to Foxhall, and there walked in Spring Gardens. "It is very pleasant and cheap," he writes, "for a man may go to spend what he will, or nothing all as one." This time Mr. Pepys found the nightingales, the fiddles and the joyous promenade sufficiently "divertising." When next he visited Vauxhall he fell in with Harry Killigrew and young Newport, "very rogues," whose lewd talk and wicked freedom with women made his heart ache. Nevertheless, he supped with them in an arbor; comforting himself with the reflection that a man should be in such company for once, "to know the nature of it." I am afraid Samuel stands confessed of returning to Vauxhall again and again—if again and again to deplore "the vice and confidence of the age" as rampant there.

Half a century did not reform Vauxhall. In the Spring of 1712 Mr. Spectator was persuaded by Sir Roger to an evening of gaiety. They went by water—Westminster Bridge was not yet built; and he who would cross the river at this point must use a ferry barge maintained by the proprietor of the gardens. "When," says the Spectator, "I considered the Fragrancy of the Walks and Bowers, with the Chorus of Birds that sung upon the Trees and the loose Tribe of People that walked under their Shades I could not but look upon the Place as a kind of *Mahometan* Paradise." Sir Roger was reminded of the country, and grew sentimental "when a Masque who came up behind him gave him a gentle tap on the shoulder and asked him if he would drink a bottle of mead with her?" But the Knight, "being startled at so unexpected a familiarity, and displeased to be interrupted in his thoughts . . . told her she was a wanton baggage, and bid her go about her business." The friends supped on beef and ale; and angered the saucy waiter by insisting on his service of the remnants to their waterman, a maimed veteran of La Hogue. "As we were going out of the garden," says the Spectator, "my old friend, thinking himself obliged as a member of the Quorum to animadvert on the morals of a place, told the mistress of the house, who sat in the bar, that he should be a better customer to her garden if there were more nightingales and fewer strumpets."

When Jonathan Tyers got the gardens in 1732, he procured the patronage of the Prince of Wales—eventually George IV—for his inaugural Bal Masque on June 7, 1733. Four hundred persons paid a guinea each for the privilege of attending. At the outset Tyers does not seem to have prospered greatly, and had even to be reproached for talk of suicide by his friend Hogarth, who advised and actively assisted in the decoration of the Gardens, once rich in art treasures of a kind. Hogarth painted several pictures for his friend—in the Sigismunda style. They were eventually sold in a dilapidated condition. But collectors greatly prize the silver season tickets which Hogarth designed for the patrons of Vauxhall, himself enjoying a gold ticket, admitting six persons for all time. The usual charge for admission to Vauxhall was one shilling, occasionally increased. The price of the season tickets, guaranteed to have a metal value of three shillings, admitting two persons during three months, was twenty-five shillings. But if it cost one little to enter, he paid heavily for such creature comforts as he should desire. The transparency of a "Vauxhall slice" became a proverb—it was the boast of a certain carver that he could cover the eleven acres of the Gardens by the shaving of a single ham; and we have the picture of a frugal citizen pricing each mouthful of his meal. A journalist with the reputation of a *bon vivant* has preserved the recipe for "Vauxhall Nectar," much affected in the Summer time. The ingredients are rum, syrup and benzoic acid! Rowlandson keeps Vauxhall vivid in a print dated 1785. Tyers' constant supporter, the Prince of Wales, is present, in attendance on Mrs. Robinson—his ill-used Perdita. In the center of the picture are the "Beautiful Duchess" of Devonshire and her sister, Lady Duncannon. Captain Topham surveys the distinguished crowd through his glass. Dr. Johnson sits at supper with Mrs. Thrale, Boswell and Goldsmith, a regular patron of Vauxhall, of which he has left a picture in his "Citizen of the World." "Lights everywhere glimmering through the scarcely moving trees; the full bodied concert bursting upon the stillness of the night; the natural concert of the birds in the more retired portion of the grove vieing with that which was formed by art; the company gaily dressed, and the table spread with various delicacies all conspired to fill my imagination with the visionary happiness of the Arabian Law-giver." The design of the Vauxhall gardeners seems to have been to command the imagination of their patrons by contrast. By dimly lighted vestibules one approached a blaze of illumination—of the tiny lamps that took their name from the Gardens being utilized on occasion; and this one left for Dark Walks eventually suppressed by outraged authority.

Jonathan Tyers made a fortune and then retired to a suburban home, which he decorated in exaggeration of Vauxhall. He committed the care of the Gardens to his son Thomas—a barrister and popular song writer, the familiar "Tom" Tyers of Doctor Johnson and his friends. When old Tyers saw the approach of death he insisted on being carried to his beloved Gardens that he might gaze upon them in farewell. A poet of

RANELAGH GARDENS AND ROTUNDA

the period—every lamp of Vauxhall seemed to light an attic in Grub Street—penned this eulogy:

Here sleeps the master builder of delight,
Who charmed to truth and taste the ear and sight;
Who wrought at home, to spread his fame abroad,
And made the astonished foreigner applaud;
Who drew, by moral craft, the attentive throng,
And bade his minstrels play to virtuous song;
Who still the reader of the canvas calls,
As British glory beams upon his walls.
If then the zealot of his country's cause
Friend of her king, and pupil of her laws
If such an Englishman in peace should be
Weep not—'tis immortality to die.

Throughout the reign of the Tyers, musical performances, often of distinction were the most important factor of the programmes. Dr. Arne was the assistant of the elder Charles Incledon, who walked like a sailor, talked like a sailor, and sang like an angel, was a favorite of the younger Tyers.

Fireworks began, in 1798, the decadent half century of Vauxhall, shortly to be followed by balloon ascents. The first (in 1804) was that of Garnerin, who rose four thousand feet and descended in a parachute. But there were such splendid interludes as the Vittoria Fete in 1813, to celebrate the victories of the Duke of Wellington in the Peninsular. A thousand gentlemen dined, at two guineas a head, with the Duke of York as their president; and twelve thousand people visited the Gardens, so completely demoralizing the service that "a bevy of Countesses" was seen reading a chicken and picking the bones. A journalist of the occasion had the privilege of sitting up all night with the Right Honorable Richard Brinsley Sheridan, and, God forgive him! says no more than that "the wine was brilliant."

In 1817 Madame Saqui was the heroine of Vauxhall. She was a [illegible] but ugly and Herculean. Only after [illegible] a vast structure of ostrich feathers on her head, she could begin the dangerous journey of her rope as the clock struck midnight, [illegible] midway, while a display of fireworks, planned to throw her figure into relief against the sky, was managed. Madame Saqui lived to extreme old age, the pensioner of Louis Napoleon. Gradually the vulgar element predominated in the Vauxhall programme. There were balloon ascents, occasionally fatal, optical illusions, sword swallowings, shadow pantomimes. Waterloo suggested a vast, spectacular reproduction of the battlefield, strengthened by Burrow's circus stud. Captain Ross' polar expedition, and the Fete of Versailles were in like manner illustrated.

For nearly fifty years a familiar figure at Vauxhall was that of Mr. Simpson, the master of ceremonies, not effectually replaced after his death. Simpson's benefit in 1833, readily commended the patronage of the King, for the old fellow claimed to have been a midshipman in the Royal Navy. His picture, looking like an exaggeration of Mr. Pickwick, surmounts an exhortation in Simpson's habitual style of speech and writing: "To the most illustrious Princes and Princesses of the British Empire. To their excellencies the most noble and puissant Princes and other illustrious ambassadors of the foreign states now residing in London and their truly noble and accomplished ladies; and also to all the other respectable classes of distinguished visitors that so kindly honor and grace the Royal Gardens every season with their distinguished presence and their amiable and lovely ladies." To all those truly illustrious noble and distinguished visitors of the Royal Gardens Vauxhall, their truly humble and very devoted servant, C. H. Simpson commends that "unprecedented occurrence" his benefit; and does so "with all due and humble submission; and filled with the most dutiful and sincere expressions of heartfelt attachment and all becoming awe." When Simpson desired a notice in the *Times* he "entreated" the editor, "to be pleased to permit one of his gentlemen" to attend the Gardens. When he got the desired notice he wrote: "Highly esteemed and most eminent sir! I again most dutifully and respectfully return you, my most eminent Sir, my most heartfelt thanks for that most magnificent piece of composition which you, eminent Sir, was so graciously pleased to insert in praise of my humble person."

In 1830 Sir Henry Bishop was intrusted with the control of the music, and a desperate effort was made to reserve what has once been a distinguished characteristic of Vauxhall. But it failed. Something very like a modern variety entertainment set in: there was a regular exchange of artists with the song and supper rooms. A Vauxhall poet sang:

Why, 'Twould make the Pope dance
If his Holiness could see
Mr. Ravel on the rope dance,
And then balance on his knee.

Then—that long established crony
Clown, comes in with laughs and whoops
Then, Ducrow's unrivaled pony
Jumping through a dozen hoops.

Then—Herr Joel's imitation
Sets the birds on every stem
In a regular fluttration
For they think he's mocking them.

VAUXHALL GARDEN ON A FASHIONABLE EVENING, BY ROWLANDSON

A draggle-tailed masquerade provoked a picture in *Punch*, by Leech, of a strayed reveler in police custody, and some verses:

Know ye the scene where the clerks and the tailors
Are decked out in costume, both dirty and fine,
Where till robbing shop boys, as soldiers and sailors,
Now stoop down to beer, now ascend up to wine.

So nearly a contemporary journalist as Edmund Yates, by way of glorifying Cremorne, recalled the latter days of Vauxhall: "With its thousand of extra lamps, and its gritty arcades, and its ghastly Italian walk, and its ricketty fire-work gallery, and its mildewy Eve at the fountain, and Joel Il Diavolo's terrific descent with the crackers at his heels, and the skinny fowls and the dry ham, and the rack punch."

Vauxhall "cut its last fling" with great appleuse on Monday, July 25, 1859. There were old English dances, a concert of some distinction, circus performances, employing the celebrated Harry Croueste, "Farewell for ever" blazed against the sky; the inevitable National Anthem. A month later, on Monday, Aug. 22, one of those preposterously pathetic sales at auction wherein, for instance, "Neptune and his sea lions" must accept the insolent appraisement of the broker.

Ranelagh, a mile or two west of Vauxhall, on the north bank of the Thames, but not, at first, accessible by river, endured little more than half a century, from 1742 to 1803. The Gardens were rivals, to an extent, but there was a difference. Ranelagh was more aristocratic, and more in the way of what we now curiously entitle a Winter Garden, chiefly under cover. Public breakfasts in the great Rotunda were popular—prolonged breakfasts, after which merry parties would proceed to Vauxhall. In the center of the Rotunda was an orchestra; all round, little boxes. Horace Walpole writes on May 26, 1742: "Two nights ago Ranelagh Gardens were opened at Chelsea. The prince, princesses, duke and much mob besides were there. There is a vast amphitheatre finely gilt painted and illuminated, into which everybody that loves eating, drinking, staring or crowding is admitted at twelve pence. The building and disposition of the Gardens cost sixteen thousand pounds. Twice a week there are to be ridottos at guinea tickets, for which you are to have supper and music." Horace did not like Ranelagh so well as Vauxhall. He had pleasant memories, doubtless, of a supper in the older gardens, whereat Lady Caroline Petersham minced chicken into a silver chafing dish; and whereunto after the free manner of the time, my Lord Granby came "very drunk." Robert Bloomfield has described Ranelagh in a set of verses with a refrain suggestive of perpetual perambulation:

A thousand feet nestled on mats—
A carpet that once had been grass;
Men bowed with their outlandish hats,
With corners so fearfully thin.
Fair maids who at home in their haste
Had left all clothing else but a train
Swept the floor clean as they paced
Then—walked round and swept it again.

Merely to enumerate the lesser gardens would occupy a great space. Cuper's Gardens, famous in their later days for fireworks, occupied somewhat of the site of Waterloo Station. Lambeth Wells, excused by a mineral water, given to the poor, but sold to the "affluent" at a penny a quart, were in the course of time memorialstoned by the [illegible]ain Tavern. The Surrey Gardens (not to be confounded with the Surrey Theatre), near the Elephant and Castle, were nominally zoological. Vast pictorial structures and firework displays were, in fact, the important consideration. In the center of the grounds was a spacious building variously used for public dinners, for religious services exploiting Mr. Spurgeon, and for the relief of St. Thomas' Hospital, burnt out. Further afield were the North Woolwich, and the still existent Rosherville Gardens. In northerly London were Marylebone Gardens, where the failure of a firework display so angered Dr. Johnson that he exhorted his companions to break a few colored lamps. The entertainment which kept Marylebone Gardens popular till the eighteenth century neared its end was curiously varied. It ranged from "Acis and Galatea" to Egyptian pyramids as illustrated by eight acrobats "standing on the backs, arms and shoulders of each other to an astounding height." Bagnigge Wells, said to have been Nell Gwynne's residence once, is now located for us by Clerkenwell Police Court. At Pentonville was the particularly pastoral White Conduit house. Besides—to which omnibuses now amble through avenues of villas—demanded a dangerous journey. To reassure its patrons the management caused the patrol of Hampstead Road by "twelve stout fellows, completely armed." Sadlers Wells, originally "medicinal," became a music house, a theatre, and finally a "popular" music hall.

Many a modern Londoner can, if he will, recall Cremorne, which made one desperate effort to become *regulier;* but rain poured in torrents o'er the aristocratic and the demi-rope resumed their sway. Chelsea Farm was the nucleus of the estate which took the name of its somewhile tenant, from 1803, Viscount Cremorne. In 1830 Baron de Berenger, a city man of a certain celebrity, acquired Cremorne, and in the grounds established a gymnasium, which he called The Stadium. Then "Baron" Nicholson, better known in connection with an obscene kind of song-and-supper room entertainment, called Judge and Jury, acquired Cremorne, and definitely turned Cremorne into a tea garden. Money troubles caused him to associate Mr. Simpson of the Albion, a well-known theatrical tavern near Covent Garden in his enterprise. In time Nicholson retired, with a grievance, and Simpson remained, to make, as he admitted, £100,000 out of Cremorne. A theatre, a great platform for dancing, Franconi's Circus, and some queer little monsters known as Boaje-men were among the attractions of this time. A female Blondin crossed the Thames; and fatal accidents more than once gave a horrid charm to the frequent balloon ascents. In 1861 E. T. Smith acquired Cremorne. Hardly any important enterprise in amusement, from Vauxhall to Her Majesty's Theatre, escaped this remarkable man—banker, newspaper proprietor, licensed victualler and what not. He endowed Cremorne with a ballroom capable of accommodating 8,000 people, and "reproduced" with a certain success the Eglinton Tournament. A Fire King and a Man Fish enjoyed their hour of fame. Smith's successor was a Mr. John Baum; but a naughty reputation grew into intolerable notoriety that aroused the authorities; and finally the license of Cremorne was disrespectfully declined.

Years previously the same fate befell Highbury Barn, the counterpart of Cremorne in northeasterly London. Here the antiquarian locates a Roman Camp; later, the Summer retreat of the Knights of St. John. Eighteenth century Londoners would make a pleasant pilgrimage to drink new drawn milk in a veritable barn, that grew into a cake and ale house, with a bowling green, brewery and hop garden adjacent. It was a favorite resort of picnic parties, and especially of those convivial anti-papists, known, for more than a hundred years, as the Highbury Society. They used to trundle a ball from Moorfields to their destination, and drank, till 1833, to the blessed memory of William and Mary. Again we encounter E. T. Smith, who, in 1865, expanded and vulgarized the establishment, endowing it with an Alexandra Theatre, and the dancing platform long since anathema of the licensing authority. In succession to Smith came Edward Giovanelli, an enterprising artificial flower maker, who engaged Leotard, the historic hero of the flying trapeze. But in 1869 Highbury Barn was shorn of its privileges—save those pertaining to a licensed victualler, who still continues, hemmed in on every side by dingy dwellings.

HENRY GEORGE HIBBERT.

BANQUETING HALL—CREMORNE GARDEN.

INTERIOR OF RANELAGH—ROTUNDA, 1751.

THE SONGS FROM '70 TO '07

ITALY'S MOST MODERN DRAMATIST

AMONG the modern dramatists of Italy Roberto Bracco is considered the best author. Extremely talented, and gifted with fine perceptions, he is a man who is not afraid to proclaim his ideas, and yet he has the highest respect for art in general. His principal merit is his ability to clearly delineate all his characters. In fact, we see them as he created them, perhaps even in the manner in which he studied them, for he draws his heroes and heroines from life; painting accurately their inner thoughts. We see them love, cry, and sin, but even in their degradation they retain their dignity and win our sympathy. Roberto Bracco if called a materialist, is still, above all, an optimist; because he believes that a man does not do wrong through wickedness of his soul, but that he is a victim of circumstances; of another man's cunning and insolence; therefore, their example, instead of injuring humanity will be beneficial to the world. Roberto Bracco seems born for the theatre. He has the sentiment, the expression, the measure, the form, and his conversation is so natural, so precise, that there is never an unnecessary word, and never does he sacrifice the climax of an act for the sake of scenic effect. He is a lover of nature, and of all that is spontaneous; admits all kinds of literature, accepting and using only those forms which most appeal to his soul.

Bracco was born in Naples and has always lived there. Endowed with an artistic temperament he showed at an early age talent for music and drawing. One of his old school-mates told me some very interesting anecdotes about him when he was a mere boy in breeches:

"We attended a private school and the future dramatist was always the last in the class, but that was not through lack of intelligence, but because he was full of mischief; yet he was very fond of reading and at twelve he knew well all the old masters, Dante, Tasso, Alfieri, etc. Even then he was very popular and a leader in his class. He formed a dramatic club and would compose comedies or dramas for the occasion, stage them by himself and also play a part. We had to obey him, as he looked so solemn, and inspired us with respect. Sometimes in school we were asked to write a composition; his were always so deep, so interesting and so full of pathos that they often brought tears to our eyes."

It was Bracco's hope, when still a boy, to be able to finish his studies at the University, but his father lost part of his fortune, and the family was left in moderate circumstances. Roberto then left school at the age of seventeen and secured a position as clerk in the Custom House, so as to be able to help his people. Doing work, which was so totally against his artistic temperament and dealing with persons who were so beneath his education and ideals, did not discourage him in the least; on the contrary, he confessed to me once that it had been a great source of inspiration to him to start life as he did, he had learned much!

All those who are familiar with the history of Italy, especially of Southern Italy, will understand how hard it was, about eighteen or twenty years ago, for a young, ambitious person to make his way, and Naples, which had suffered much under the dynasty of the Bourbons, offered very few opportunities to those who wished to follow a literary career. Moreover, there was a great deal of competition, as we all know how much cleverness exists in the South of Italy. It was, then, very remarkable that Roberto Bracco, through his merit only, was able to reach his goal and attain success early in life.

After a few months of clerkship at the Custom House he met Martino Caffiero, the editor of the *Corriere del Mattino*, the best newspaper man of the time. The young clerk made such a favorable impression on Caffiero that he did not only encourage his work, but placed him as reporter on another paper, *Il Piccolo*. He was then only eighteen years old and began to write under the pseudonym of "Baby." Immediately he came into prominence for daring to write against spiritism, which was then the question of the hour. These articles, written so humorously and yet so convincingly, brought him into notice. Outside of journalistic circles he soon became known as a writer of short stories. At nineteen he published a first volume of them called "Baby's Prattles." One can always recognise at once a story of his, even if it does not bear any signature, for it has always a physiognomy of its own. His style is not a dense minute narration with much coloring, but it has strokes of subtle lines, with few outlines and nothing else; therefore extremely clear, so that the reader penetrates without difficulty into the character and the situation. In Bracco's writings every little line has a great importance—it always determines a moment and explains "why!"

His devotion to his master, Martino Caffiero, was something extraordinary. The latter became blind, but his young pupil was his inseparable companion. Caffiero died in 1887, mourned by the whole artistic circle of Italy, and after his death Bracco went to another paper and became a dramatic critic. But journalism was not his goal, the drama was attracting him, and one day he made up his min to face the difficult experiment of producing a play.

Ernete Novelli, who was then already known as a comedian, asked Roberto Bracco to write for him a "*lever de rideau*." He wrote two or three one-act comedies full of humor and very clever. The public encouraged him at once, and the young author passed immediately from the "*lever de rideau*" to the social comedy, then to the psychological drama. He wrote A Woman, which was produced by Duse in Italy four years after it had been written. His next play was Infidele (Comtesse Coquette), which was last spring given in New York by Madame Nazimova. Afterwards he wrote The Triumph, which is one of his favorites. It is a powerful drama, full of thought and sentiment, capable of arousing the coldest audience. The subject is so simple yet so human, and the play is remarkably well constructed and extremely interesting to the very last. This drama was much commended for its originality, and for its new form which had nothing in common with the old methods, and since then a new school called "Bracco's School" has arisen in Italy, and to-day counts many followers.

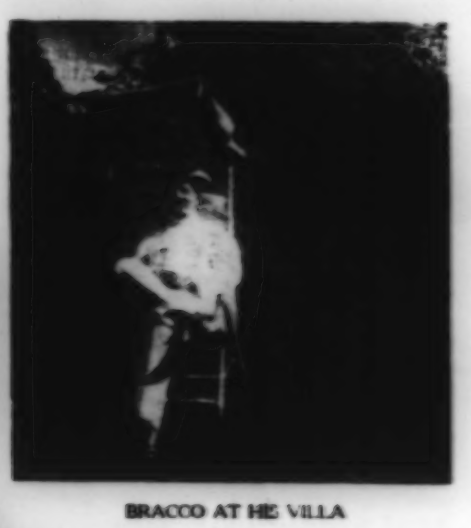
He wrote, also, a socialistic play, in three acts, Il Diritto di Vivere, then a one-act powerful drama called the Sins of the Fathers, which is perfect in its construction. The principal part was created by the famous Italian actor, Ernesto Zacconi. This play brought much fame to the young author's career. It would have been easier if he had abandoned Naples and gone to reside in Milan, which is the Mecca of all important Italian playwrights; but he wished to remain faithful to his native town and therefore had many a struggle before the public of the Northern part of Italy recognized his talent. There was, and still is, a strong feeling there against the Southerners. He stood alone in the fight, and he owes it to his perserverance, courage and ambition if to-day all Italy considers him her best dramatist. Up to the present time he has written twenty-one plays. Those who are studying his theatre will no doubt notice, as I do, a great change of ideas in his later dramas; his thoughts are deeper, his observations so exactly true. He may be called a realist, if you wish, but, above all, an idealist. In all his dramas he paints *La vie intime*, and seems to understand so well the inner thoughts of women, and draws them with all their virtues and faults, but above all they always retain their poetry.

The keynote of one of his latest dramas called The Hidden Spring is this: The humblest woman may be indispensable to the proudest man. The author shows how a woman is undoubtedly a man's inspiration. His last play, Phantasma, was produced last winter in Naples, and brought to the dramatist much success. The protagonist is once more a woman, who is faithful to the extreme. It is a powerful psychological drama, which many consider his best. More and more Bracco's wish is to break with all the old rules of playwriting, and in this last work, we find after the second act, a new drama starting, and it is only at the end of the play that we find again a relationship with the first part, cleverly introduced, which explains the author's ideas. He does not believe that a playwright should work only by crescendo, and that all the strength of the drama should be based on the last act; that is, when the curtain falls. No, he is convinced that in real life—as all his works are based on truth—we may at a certain period reach a critical moment, which leads us to a determination, and the consequences are either the cause of a happy ending or a crash, which would emphasize the first climax.

This author is an indefatigable worker; for several years he was the editor of the *Corriere di Napoli*, but he has given up newspaper work so as to devote himself to playwriting. This summer he was engaged upon a new volume of stories, which will be published some time this winter, and at present he is writing a new drama. At first view, on seeing Roberto Bracco, one would think him happy and contented, because he has always a kind and encouraging word for everyone he meets; but in reality he is very melancholy, and that is caused by his extreme sensitiveness and also by his artistic temperament. Whatever kindness he receives he never forgets; if a wrong is done him he feels it very deeply, but bears no grudge. Those who come closely in contact with him can fully appreciate the depth of his character, but very few of his intimate friends have enjoyed the privilege of knowing his ideas about the drama, as he always avoids speaking of himself, or of his work, and of his future plans. Sometimes it happens that the world knows only a few days before that Bracco is producing a new play.

For a man who is sought everywhere and as much liked as he is one could never believe that Bracco leads the simplest life imaginable. All his spare time is spent at his old sick father's bedside, and the devotion he has for his mother amounts to adoration, and he often speaks of her unwittingly in his works.

Roberto Bracco has been the first modern Italian dramatist to [illegible] Italian importation to the United States, and if you [illegible] often speaks in a very grateful way of his much respect and admiration for [illegible] well informed about our stage, and he [illegible]



BRACCO AT HIS VILLA

day to visit this country. In my association with this Italian author I was able to make many interesting observations about his method of working out a play, for instance: If a thought or a sentence inspires him he will build up on that. In Comtesse Coquette the comedy is based upon: "I swore to you that the day you really accused me I should make up my mind to deceive you;" and in the Sins of the Fathers the two verses of the Trovatore:

"Sconto col sangue mio
L'amore che posi in te
Non ti scordar di me."

Of course he works only on inspiration, and there are times, especially when he gets discouraged, that he can write absolutely nothing. But if a happy thought comes to him he isolates himself, and he generally goes out into the country, near Sorrento or Castellamare. He then becomes so much absorbed in his work that often he lets his meal time pass and spends many sleepless nights. Not always can he write fast; a drama like Phantasma, for instance, took him a year, but he told me many of his works were composed in the space of a week or a month. Often he will spend more than a week studying a sentence, which he feels is not exactly true to life. He is very fond of writing about the poor class of Naples, and in order to make a realistic study he will look for a good subject in the streets of Naples, and when he has found it will try to associate with him and study him to the smallest detail. I asked him once if the subjects of his short stories were taken from real life. Here is his answer:

"Art is always based on truth, and is always based on fantasy. The union between fantasy and truth produces art. In truth there is the element of art. But the fantasy takes it, cuts it, enlarges it, reproduces it, rebuilds it. But generally in all my short stories I have the intention to see truth through my imagination. I am by nature very impressionable, and impressibility is like a lens, which in only an instant reveals to the eye many things and many delicate details. Hence the synthetic form of my novels, the multiplicity of visions, the frivolous, the tragic, the gay, the gloomy, and also art without literature, or better yet, that kind of literature which is composed of words.

"I wished to create a new form of drama, and, though I think Ibsen is the greatest writer of our time, yet I cannot say I tried to imitate him. Besides, one should not forget that my temperament, which is at the bottom Southern, could not totally follow his sublime school; but the greatest of all, the one who was able to write any form, any style, the one who has been our master for centuries, and who will continue to be so, is William Shakespeare."

In fact, Mr. Bracco has much admiration for the famous English writer, and he is fond of quoting him at every opportunity.

This interesting Italian author is also a good stage manager. He has a way of his own to inspire the whole company during rehearsals, and always attends every play he produces, being particular that the smallest detail should not be forgotten. But he is ready though, to accept, from those who are interpreting his play, any intelligent suggestion; therefore, he is much sought by the managers to assist at the rehearsals of his plays.

Roberto Bracco is still young and ambitious. Working seriously as he does, and not for the mercenary side, we are convinced that his best work has not yet been achieved, and that he will advance more and more to attain his ideal in the modern drama.

DIRCE SR. CYR.

Photo Artico and Co., Milan

ROBERTO BRACCO

BRACCO IN HIS STUDY IN NAPLES

THE THEATROFONE OF THREE CENTURIES AGO

MANY have been the prophecies uttered on the stage in the past, but I never in my life came across a more realistic foretelling of the modern theatre telephone (or theatrofone) than in the old play of Albumasar (1606). Here is the excerpt intact:

BONKA.

The great Albumazar, by wondrous art,
Hath framed an instrument that magnifies
Objects of hearing, as this doth of seeing,
That you may know each whisper of Prester John,
Against the wind, as fresh as 'twere delivered
Through a trunk, or Gloster's list'ning wall.

PANDOLFO.

And may I see it, sir? Bless me, once more.

BONKA.

'Tis something ceremonious, but you shall try it.
Stand thus. What hear you?

PANDOLFO (*tubes instrument*).

Nothing.

BONKA.

Set your hands thus,
That the vortex of the organ may perpendicularly
Point out our zenith. What hear you now?

PANDOLFO (*listening*).

A humming noise of laughter.

BONKA.

Why, that's the court
And university that now are merry
With an old gentleman in a comedy.
And what now?

PANDOLFO (*intently listening*).

Celestial music, but it seems far off.
List, list! 'Tis nearer now.

BONKA.

'Tis music 'twixt the acts. What now?

PANDOLFO.

Nothing.

BONKA.

And now?

PANDOLFO.

Music again, and strangely delicate.
O most angelical they sing.

BONKA.

And now?

PANDOLFO (*still listening, hears* ——):

Sing sweetly, that our notes may cause
The heavenly orbs themselves to pause.
And at our music stand as still
As at Jove's amorous will,
So now release them as before:
Th' have waited long enough, no more.

'Tis gone! Give me 't again. O do not so!

BONKA.

What hear you now?

PANDOLFO.

No more than a dead oyster.
Oh, let me see this wondrous instrument.

BONKA.

Sir, this is called an otakustikon.

PANDOLFO.

A 'kustikon!
Why, 'tis a pair of asses' ears—and large ones!

BONKA.

True, for such a form the great Albumasar
Hath framed it purposely, as fit'st receptive
Of sounds—as spectacles like eyes for sight.

PANDOLFO.

What gold will buy it?

BONKA.

I'll sell it you when 'tis finished.
As yet the epiglotis is imperfect.

This remarkable prophesy telephone, which, best of al value, something that can Pandolfo's eager inquiry '

THE PALACE OF PACTOLUS

ONE night, not many weeks ago, a brilliant gathering took place in a superb palace on Lake Lugano, where the boundary line separates the mild-mannered Swiss peasant from the seemingly more puissant people of the macaroni eating nation.

The occasion was a trial performance of a new grand opera called Errisuinoia, the composer of which was leading his own orchestra of forty-five artists picked from the La Scala in Italy and from the great theatres of Paris.

The audience was assembled from every part of the globe. It was seated in great expectancy in the beautiful little theatre that opened into a magnificent atrium, where could be seen the splashing of a fountain amid a forest of marble

Lombard and Him, Celebrating Upon Their Opera

columns. The people in the auditorium were mostly famous in arts and letters and in finance, and many of them were speculators in the successes of others, and some were working in the fields of diplomacy, and all came to applaud and to be seen—at the expense of their host, who now stood before them as the director who was to command both the musicians and the performance on the stage. He was diminutive in stature although of perfect form, of corailing personality, and with a glance that was either hypnotic or dynamic. It was plain that he was born to command. "The very devil is in him—see how he galvanises everyone!" said Jules Bois to me, and which he repeated subsequently in his "Gil Blas."

When he raised his baton everyone caught the sparkle of his eye. Mlle. Celine Mercier, the celebrated actress from the theatre des Invalides, turned to the Marquis of Daux and said: "They say his money is like the sands of Pactolus streaming from the mouth of a cornucopia that has no beginning!"

It was a great night; a wonderful night. Let me tell you of a few people who were there. First I saw Leoncavallo, the composer of "Pagliacci," who told me he wrote that immortal opera with his heart's blood. Then there was sitting, very near the conductor's box, Dr. Cesare Lombroso, the philosopher from Turin; Mlle. Barbieri, Dr. Voschide of Paris; the Comte Visconti di Modrone of Milan, the Minister of the Interior; R. R. Strauss of Paris; Judge and Mme. Soldati, president of the Swiss Federal Tribune; Robert David, chief of the Algerian government; Count Pailli, Italian Consul-General, and from the United States were H. H. Morgan, Consul to Amsterdam; Mr. Keene, Consul to Geneva; Mr. Mansfield, Consul to Lucerne, and their wives; Mr. Dickinson, vice-president, Carnegie Trust Company; Madame Lelia Cappiani of New York, who taught Lillian Russell and many other beautiful beings how to sing; Mr. and Mrs. Harbeson, New York, and artistes and maestros from all the leading opera houses of Europe.

Was not this a distinguished gathering? Was it not something to be the host and director on such an extraordinary event as this?

Who, then, was the person whom they called "The little man from America," who owned this famous old palace, the Chateau Trevano, whose head was full of music, his soul with divine fire, and in whose pockets run the sands of Pactolus?

I will tell you.

Twenty years ago, in the town of Utica, N. Y., was a small "musical institute," or conservatory, that was attended by a number of young men and women who did well in their work because they were carried along by a dominating spirit and a pulsating accompanist. One day one of the pupils of the conservatory said to his preceptor: "Monsieur, one could not help doing well with you to teach him—you ought to be a very rich man; you have such an indomitable will, and so much perseverance!"

The little music master thought this over seriously. Yes, he had perseverance, he knew that, and he ought to be a rich man. The declaration of his pupil was like the act of a *pilleuse*. That night he pored over the "Wall Street news" very seriously, for the music master had more than one string to his fiddle. He had studied the great question of finance long in secret. He knew all the leading and misleading stocks of the market. "You should have been a tailor," a friend said to him facetiously, "because you seem to be always measuring tape!"

Indeed, not a day passed by that the little music master did not steal away from his conservatory to read the tape in the ticker of the Hotel Bagga.

Meanwhile he saved nearly every penny he earned. He became so miserly he almost starved. Finally he accumulated the sum of $3,000, and bidding good by to his beloved pupils, closed the door of his establishment. The next morning while sitting in my office in New York I was presented with the following card:

LOUIS LOMBARD.
Conservatory of Music.
DIRECTOR.

His name was familiar to me through editorial correspondence. He told me of his plans for the future. I advised him against it. He said: "Why not? Do I not stand as good a chance as anyone else? You shall not see me again, my dear boy, until you visit me at my castle in—Spain! Au revoir!"

Pompeian Atrium, Casle Trevano

I lost sight of Louis Lombard for sixteen years. Recently I was speeding along the great St. Gothard Pass. I was idly scanning a copy of the ubiquitous Paris *Herald*, when my eyes were arrested by the announcement of a great affair to take place "at the superb Palace of Trevano, the residence of Louis Lombard." It said something about his millions and the grandeur of his belongings, and indicated still further that "The little man from America" was a public benefactor with his concerts for the poor in many places on the continent. The account was most fulsome; it described the glories of his home, his theatre and concert hall and his forty-five musicians that lived under his own roof; how that same roof covered more space than the Waldorf-Astoria; that he had a retinue of one hundred servants! There was no doubt about it; this was my old friend, the director of the conservatory.

I stepped off the train at Lugano and went to the Hotel Splendide, where a telephone connected me with the palace. Was it not wonderful to again hear that familiar voice? "I told you it was only au revoir," it said, and then continued: "In twenty minutes my carriage will await you." . . . I sank back in the cushions of the magnificent barouche. There were two men on the box, and the harness of the black horses shone with gold. We drove down the Paradiso road and along the Piaza Gardino, and up through great defiles along the slopes of the lake—into an almost impenetrable darkness. Suddenly we stopped and simultaneously a great light from innumerable bulbs lit up massive gates that opened as if by magic, and we drove through an illuminated archway among the trees. At the end of the *boulevardière* stood the great white marble palace. Footmen in gorgeous livery formed a way for me and in another instant Louis Lombard and I embraced each other.

"Ah, my dear friend—it was a great struggle!" he replied to my query, as we sat sipping coffee and cognac and smoking cigars made for kings, in his Roman atrium among the sixty-five marble columns and six hundred colonettes. "The day I left you I retired to what I considered worse than a prison pen—a hall room in a New York boarding house. I saw no one. I dined on "sinkers" and slept on stock quotations. I lost money rapidly. But all at once I began to win—just a little at first; then it rolled up like a snow-ball. I was on the make, make, make! Think of it, I, little Louis Lombard, making $20,000 a day! The little music teacher—think of it! I tell you it was a fearful joy; I nearly went mad! One day I met Tom Allen, president of the Iron Mountain Railway. His tips gave me millions and finally he added his daughter. On our wedding tour abroad we saw this superb castle, made by that genius Botta, architect for the Czar Alexander. We bought it and here we live. We have eight children; they know all about America, for in my garden we grow corn and beans, and have succotash! Some day we will go back to God's country!"

DOUGLAS WELCH.

Louis Lombard's Castle Trevano

WHEN JULIET WAS DEAD

ROMEO and Juliet was one of the first theatrical performances ever given on a certain island possession of England, and the Governor of the island announced his intention of being present. The police magistrate took the very necessary precaution of surrounding the house with a double row of constables, to secure the performance proceeding to a straightforward close without that prolific garnishing of convulsive hiccoughings, sentimental sighs, heigh-hos, fainting fits and other significant tokens of a spiritual overpowering which had on a previous occasion prolonged the performance to a very late hour. Things glided on most smoothly until the last scene, where the pensive Romeo was seen staggering toward the tomb of his dear Juliet, vociferating her name in a manner which too evidently showed how he was affected. To his repeated tender exclamations of "Juliet! Juliet!" not even a sigh was returned. The audience became impatient, but their murmurs of impatience were converted into one universal shudder of horror on Romeo exclaiming, with a wild shriek, "She is dead!" which was quite apparent to the whole auditory, perceiving her heels sticking up out of the tomb. The fond Romeo passionately seized the protruding members and dragged her feelingly forth from her resting place, making at the same time such a display of her charms in the chivalrous attempt as forced the lady visitors to a hasty flight from the "too theatric" sight. All eyes were now riveted to this tragic spectacle of youth and beauty, and "Dead! Dead!" burst in one unbroken exclamation from every part of the house. "Yes," sighed Romeo, "dead drunk."

MER COLLINS

PEARL EVANS

LOUISE LE BARON

J. LEWIS UNGERER as BLACK HAWK
Photo by Smith, Buffalo

THE CHILDREN'S THEATRE

THE Children's Educational Theatre, which holds forth at Jefferson Street and East Broadway, in New York City, has been attracting much attention in the metropolis and elsewhere in the past few weeks. The purpose of this institution and the scope of its work is of a nature different from any undertaking of its kind in America, and perhaps in the world.

A representative of the MIRROR recently spent an afternoon at the theatre, witnessing a regular Sunday afternoon performance. The afternoon was largely spent in the company of Alice Minnie Herts, under whose direction the work is being carried on. Miss Herts is a woman of unusual intellectual powers, a charming conversationalist, and withal is possessed of a beautiful personality: which accounts for the high esteem in which the MIRROR representative found she was held by all the children.

THE LITTLE PRINCESS

The theatre has grown in importance to such proportions that it has been found necessary to conduct it as a separate institution from the Educational Alliance, of which it was originally only a branch. As it exists to-day it is the result of an inspiration of Miss Herts, and had its origin in an endeavor to provide proper entertainment for the poor children of the East Side of New York City.

"Originally our players were furnished by some of the amateur theatrical schools in New York City," said Miss Herts to the MIRROR representative, "and occasionally, professional players would lend their services. These players could not be relied upon, as engagements with traveling companies would take them out of the city at inopportune times, and as the theatre could not afford to hire players we experienced some trouble in giving performances.

"I began to look for a way to overcome this difficulty," continued Miss Herts, "and I realized that a greater interest in the performances would be cultivated in the children by letting them take part in the production of the plays themselves. Realizing this, no further time was lost with professionals, and the children were called in to give the performances. We found that those who could not take part in the plays were interested to a greater extent, by seeing their companions take part in them. And then, different casts were selected for different plays, and in this way an unusually large number of children were brought under the uplifting tendency of the institution."

"And what is this uplifting tendency?" asked the MIRROR representative; a question which is the first to present itself to almost everyone who in any way becomes interested in the subject.

"You must understand," replied Miss Herts, "that the children who are directly benefited are those whose parents are not capable of inspiring in them high ideals in life. A way must be found to awaken in these neglected children these ideals. In what way is this to be done? How is the dwarfed or undeveloped personality of a child to be lifted into the ideal personality of a Prospero? In what other way than that which our institution affords could the narrow, cramped existence of these East Side children be taught to know of a higher existence than that which they live? There is no other way; and when he shows that he understands the part in which he has been placed, he has accomplished his task: he has learned that there is another individuality in the world besides that of his own nature; he has broadened himself to that extent.

"With our limited means and in our present quarters we are prepared to give only one performance each week. Our seating capacity provides for only 689 persons, and more than twice that number are turned away from each performance. In the course of the year we give instruction to about 300 children. In the new theatre, which we hope to have, we will be able to give a performance every day. This, you see, will enable us, during the year to train and educate about 2,100 children, besides enabling us to provide entertainment for the vast number of children who are at present turned away from our doors, and who find less inspiring entertainment elsewhere.

"These children are to become the future citizens of this great American city. Take care that the children are saved and no fears need be entertained for the future welfare of the American republic."

Miss Herts, in expressing the above sentiment, sounded the keynote which makes for the progress of civilization, and her work, as exemplified in the Children's Educational Theatre, is getting at the truth as expressed therein more forcibly than any other work of a like nature in America to-day.

The supplying of this need of a larger theatre furnishes an opportunity for some philanthropist to do a service to his fellow man the value of which cannot be estimated in words.

While witnessing the performance the MIRROR representative was surprised to overhear two little fellows, about nine years of age, anticipating the actors in the reading of their lines. Upon inquiry it was learned that this particular case was not an isolated one, but that the whole audience, which was practically the same at every performance, knew the lines, after the third or fourth performance of a play, as well as the actors appearing in them, such was their interest.

So, besides furnishing edifying entertainment for the audience, and developing in the child-actors and actresses personalities unknown to them, the theatre fulfills a third mission. It is the mission of uplifting the stage. Nothing but refined classic plays are given, and, as a result, a taste for the refined classic drama is cultivated early in life.

There is only one of these institutions in New York City at present. President Eliot, of Harvard, was recently a visitor to the theatre, and the object of his visit was to learn some suitable entertainment for children. It can easily be seen the benefit to the human race that would be derived from enough of these theatres in all the large cities of the United States, to fulfill the demands that would be made upon them.

The idea of the stage as a profession is discouraged in the children. Eight boys and girls who seemed to possess histrionic talent were questioned by the MIRROR representative as to their plans for the future. Not one expressed a desire to follow up the work as a profession. One little girl, fourteen years of age, was asked in what way she had been benefited.

"My English is better," she replied, clearly enunciating her words; "I have been with Miss Herts four years—ever since the work began, and I hope to be with her always, she is so good," she added, in almost the same breath. "I have had my share of training and now I take care of the costumes. That's a responsibility, and it's an inspiration to know that others have faith in you."

INGOMAR

Mrs. Emma Sheridan Fry is the dramatic instructor of the theatre.

"When a child shows that he understands one character," said Mrs. Fry, "he is not allowed to continue in that part. We do not go on teaching him the technicalities of acting. Excellence in dramatic art is not our purpose. I place him in another character—a king, a general, or an Orlando, for instance, and teach him to know those natures, and when he shows a knowledge of them he is equipped with a knowledge of human nature, and is better able to take up the burden of life in his chosen vocation, whatever it may be."

When the time comes—and it eventually will—when every large city in the United States, in some form or other, has its Children's Educational Theatre, Miss Herts may have passed away. But her name will not be forgotten. She will take her place in the ranks of those whose lives have made the world better. The story of her life will always be a symbol of hope and inspiration to a struggling world; for her work has proved that, while individuals may degenerate, the human race ever goes marching on in triumph.

SNOW-WHITE

TWO THOUSAND CHILDREN UNABLE TO FIND SEATS

BURT & NICOLAI PRESENT

BEULAH POYNTER

AND HER EXTRAORDINARY COMPANY

FRANK BURT

EMMA BUTLER

SYLVIA STARR

SAM D. MERRILL.

J. IRVING WHITE

TED V. ARMOND

BEULAH POYNTER

SAM. J. BURTON

MARIE DAY

NETTIE LOUDEN

WILLIAM HECK

GEORGIANA WILSON

L. J. LORING

BURTON NIXON

JOHN REUBEN

ARTHUR H. WINDISH.

PLAYING

LENA RIVERS

Direction- BURTON NIXON

RISE AND PROGRESS OF THE THEATRE ORCHESTRA

ALTHOUGH the seasoned playgoer likes as a rule to see the musicians in their normal position, there can be little doubt that the fastidiousness which either prompts their complete suppression, or leads to their stowage underneath the stage behind curtains or greenery, has logic on its side. So far from being of organic growth in the theatre, the orchestra qua orchestra is merely parasitic. It owes its origin to the upspringing of opera, whence it was grafted onto the dramatic trunk. The very term "orchestra" is a misnomer. In the original Greek it signifies, not a body of musicians, but "the dancing place"; and its modern use was suggested by the intermediate position eventually attained by the band, a position anlogous to that occupied by the ancient Greek chorus. That the word derived its popular misinterpretation in this way is shown by the fact that although musicians were employed in the theatre for dramatic and other purposes long before they assumed their now well recognized position, they failed to become known as "the orchestra" till they had occupied for long the place indicated by the term.

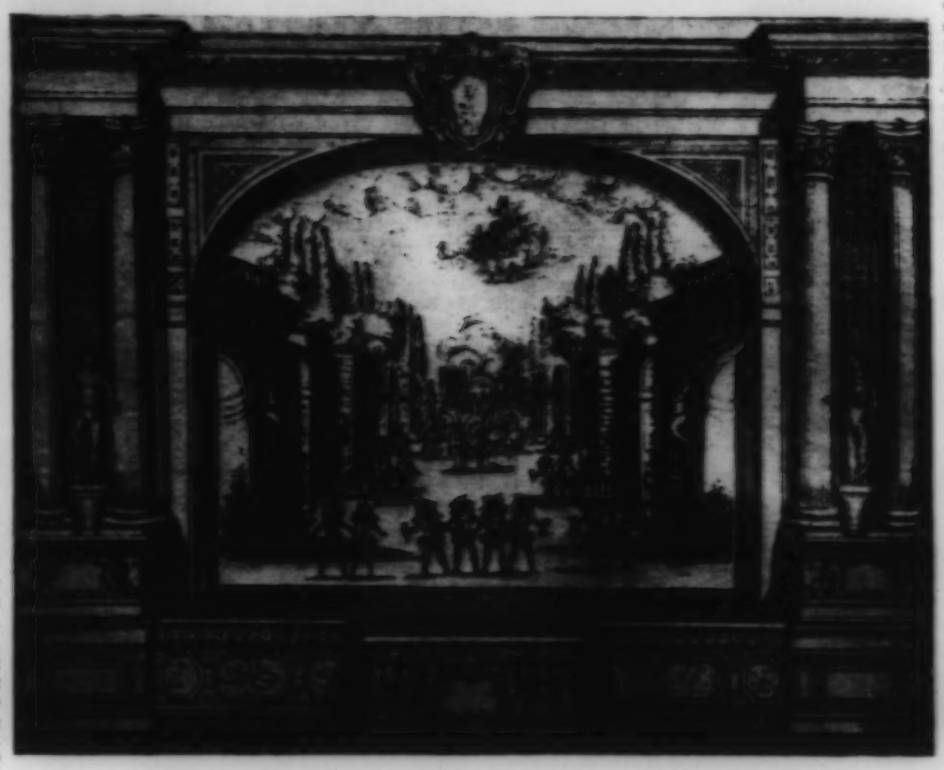
Italian in origin, the modern orchestra was consistently evolved by the impulsions of opera. In the beginning, when the Euridice of Rinuccini was performed at Florence in 1600, the musicians were all grouped together behind the scenes, and the instruments used were six in number—a harpsichord, a large guitar, a viol, a large lute, a flute and a triple flute. During the succeeding half-century, opera progressed more rapidly along the spectacular, than the musical, plane. Stage mechanists vied with each other in perfecting methods of swiftly changing scenery and in inventing ingenious flying effects. The vogue of mythological themes pandered to these floridities; the whole atmosphere was one of magic and surprises. Under these conditions one can readily divine that even so small a number as half a dozen musicians would prove a serious embarrassment behind the scenes, and that their transference elsewhere became a pressing necessity. No definite evidence exists on the point, but it

SCENE FROM THE EMPRESS OF MOROCCO. DUKE'S THEATRE, 1673.

would seem that the musicians took their now generally accepted position in front when the first Italian opera house—the Teatro San Cassiano—was opened in Venice in 1637. A view of the emblematic p... curtain and highly ornate proscenium of the ... olese theatre in Florence, issued exactly twenty years later, shows an elaborately decorated coffer-like enclosure fronting the stage, apparently for the use of the musicians. Another view of the same theatre in 1658 reveals to us the stage with the curtain raised, and the Dance of Furies proceeding in the opera-ballet of I Permnestra. Again we note the same odd high enclosure, occupying about a third of the extent of the stage front, but, as in the former case, devoid of executants. It may be, of course, that the musicians are hidden from sight, as the three sides of the ...perbly decorated inclosure are equally as high as the stage front. Fiddlers and vocalists ... in those days in very close touch; a ... and a half were to elapse ere the conductor and his baton materialized.

Austria derived her inspiration in theatre building from Italy, and with it the conventionalism of the modern orchestra. In the elaborate folio souvenir issued in Dresden in 1678, in commemoration of the magnificent Ballet of the Seven Planets, one finds a folding plate of the imposing stage front in which the same small, chest-like inclosure is plainly in evidence. There is also extant an engraving of the Ducal theatre of Heidelberg in 1684, showing a proscenium of Corinthian columns with central arms, upborne by the Palatine lions. Reliefs representing Truth and History adorn niches at the sides, and in front is to be seen the usual severely inclosed musicians' box.

Although the French theatre pressed into service lute and viola players long before it yielded to the seductions of the Italian orchestra, they were allotted no conventionalized position until that event took place. Among the Harleian collection in the British Museum is to be found a curious illuminated manuscript conveying the text of a Pastoral represented in the cloisters of the Collegiate Church of Montbrison, on February 27, 1588, in celebration of a recent victory over the Germans. One of the many interesting sketches in color gives a view of the stage and of the crowded auditorium. No scenery was employed, but the back of the stage was hung, quaintly enough, with portraits of celebrities. In front are flambeaux arranged as footlights. On either side is a curtained entrance way for the players, the one on the spectators' left surmounted by a balcony, in which the musicians are to be seen standing. This arrangement, born of special circumstances, was rarely, if ever, repeated. In the routine theatrical performances in France, one finds that when the employment



SCENE FROM THE OPERA BALLET, I PERMNESTRA, FLORENCE, 1658

of the resuscitated chorus (as a means of marking the act divisions) fell into disuse, about the year 1630, instrumental music was resorted to to fulfil the same purpose. At first the executants were hidden away in the wings, then they were transferred to the auditorium and placed at the back of the *troisiemes loges*, only to be removed a little later to the back of the second row. From this a final transition was made, under Italian influence, to the orchestra. In the court performances the musicians were slower still in attaining a conventionalized position, and Menestrier, in writing in 1681 of musical representations of this order, has a chapter entitled "La manière dont on place les Musiciens sur des Niches, dans des Balcons, et des Loges de Palais, sur divers animaux, dans des Grottes, dans des Vaisseaux, sur des Chars, et surs leurs habits bizarres, et la forme de leurs instruments que l'on déguise quelquefois pour les faire paroître ridicules." It will be noted from this that at the French court, as in the English masques, the musicians frequently fulfilled a double office and participated in the spectacle as fantastically arrayed auxiliaries. When, however, Les Plaisirs de L'Isle Enchantée was performed at Versailles in May, 1664, upon an open-air theatre, the musicians were ranged along the front of the stage in the new Italian style. One knows not whether this disposition proved distracting by its novelty, but it is to be remarked that when the opera of Alceste was given in the marble court of the same palace, on July 4, 1674, the musicians, instead of being placed in front, were divided into two bodies and ranged along the two sides of the auditorium. Small wonder that orchestration in Lulli's time was ill-considered, that the violins, violas and bass viols did little more than follow the voice!

In France, where the profession of player was long deemed infamous and frowned upon by the Church, it was difficult to get vocalists to appear on the stage. Thus, when Andromede was performed in 1650, the actual singers were hidden behind lattice boxes, although provided on the beards with dummy doubles. This absurd practice was not without its measure of gratefulness, for it permitted vocalists and musicians to be in the closest possible touch; but Molière abolished it in 1671 by making the chorus in Psyche appear *coram populo*. For the court performance of this tragedie-ballet he had also employed an orchestra of a dozen violins; but it would be ill-advised to infer from this circumstance that the public playhouse made permanent adoption of the Italian system from this precise moment. When Chappuzeau wrote of the French stage in 1674, the musicians were occupying a box at the back of the auditorium, where, he says, they "could make more noise than in any other place that could have been found for them." So little were they in touch with the traffic of the scene that he strongly recommends them to become acquainted with the closing lines of each act, so that they may know when to begin the symphony "... waiting for the cry of 'Play!' so often heard." In the little known public museum of the Grand Opera in Paris is to be found an authoritative model of the interior of the Theatre Français in 1689. The orchestra in front is clearly indicated, and one is safe in assuming that from this time onwards the musicians regularly occupied their now familiar position. When the Italian comedians produced Arlequin Phaeton, in 1692, some raillery was indulged in at the expense of the opera in the scene in the third act where Momus catechises Arlequin as to his choice of a profession. "Je pense à une choise," says Doris, "s'il se faisoit Violon, il entreroit à l'Opera." To which Phaeton significantly replies, "Violon, moy, suis-je fait pour etre ensevelli dans une orchestre, Je voudrois briller sur le Théâtre."

One important point remains to be commented upon in connection with the early orchestra of the Comedie Française. Not all the railed off portion at the beginning of the eighteenth century was occupied by the musicians. To their use was devoted a small central inclosure of ovoid form, which was flanked on either side by rows of seats for spectators. In those days of a standing pit the new arrangement was a boon, and so great was the demand for orchestra seats that they were added to bit by bit and year after year, until the pit finally shrivelled up into the meagrest proportions. Hence the origin of the stalls. By an irony of circumstances, the orchestra, after having brought out this momentous revolution, fell into disfavor at the Comedie Française, and was abolished by M. Perrin in 1874.

The position assigned to the musicians in the London theatres in Shakespeare's time is not very definitely assured, but investigation tends to prove that they occupied an elevated box at the back of the non-scenic stage. This box was com-

STAGE FRONT OF PERGOLESE THEATRE, FLORENCE, 1657

monly known as the "musick room," a term one finds applied to the orchestra some time after the musicians had regularly entered upon their now familiar position. Although Sir William D'Avenant made some modest experiments toward the introduction of opera during the Protectorate, it cannot be gleaned that the new Italian system of placing the musicians in front was then introduced. In his "Address to the Reader," D'Avenant, referring to the performance of The Siege of Rhodes, at Rutland ... 1656, says "it has been often wisht ... we have oblig'd our selves to the ... Orders, according to the Ancient Drama ... made for Musick and not been ... to eleven foot in height, and ... ing the place ... it would appear ... were stationed ... the scenery. ... Cruelty of the Spaniards ... at the Cockpit Theatre ... later, there seems to have ... prevailing Italian ... primitive opera indicates ... the First Entry (or Act) ... his wand "towards the Room ... are plac'd behind a Curtain, and then a song is sung." This "room" can hardly have been within stage regions, nor can it have occupied the position of the orchestra as we now know it. Apparently it was one of the boxes of the auditorium.

With the dawn of the Restoration properly constituted theatres, built on continental principles and affording provision for the employment

From the Scientific American.

MADISON SQUARE THEATRE, NEW YORK.

of scenery and stage mechanism, were first introduced into England. With them came the principle of "the orchestra," but it is difficult to arrive at an opinion as to when the new disposition of the musicians was first resorted to, how long it remained in vogue at the outset, and when it was universally and permanently adopted. In this matter, England, like France, refused for long to create any conventionalism, with the result that throughout the latter half of the seventeenth century no fixed rule held sway. There are sound reasons for believing that "the orchestra" was first introduced into London with the opening of the first Theatre Royal in Drury Lane. We do not find Pepys recording, after a visit to the new house on May 8, 1663, that "the musique being below, and most of it sounding under the very stage, there is no hearing of the basses at all, nor very well of the trebles, which sure must be mended." Great attention came now to be paid to the claims of instrumental music, and Killigrew boasted to the gossipping diarist in 1667 that within a few years he had increased the number of fiddlers from three to nine or ten, although receiving little encouragement from the public, whose taste was yet in abeyance. It is curious to compare this pronouncement with the opinion of Count Magalotti, who came to London in 1669 in the Grand Duke of Tuscany's train, and found England supreme in the matter of instrumental music. He speaks of the delightful symphonies played in the theatre before the rising of the curtain, and avers that people went to the house long before the hour of performance merely to hear the music. There is in this an amusing error, the fact being that in those days, when it was impossible to book seats in advance, playgoers had to be early a-foot if they desired advantageous positions, and the preliminary music was provided merely to beguile the tedium of the wait. Three pieces were invariably played before the rising of the curtain—a grateful and longeveous custom. One finds the principle of "First, Second and Third Musik" still in vogue in Dublin toward the close of the first half of the eighteenth century.

As the main office of the musicians in the Restoration theatre was to mitigate the boredom of the long initial wait, and fill in the void spaces of the interacts with concords of sweet sounds, it mattered little in what part of the house they were situated. When a song had to be sung on the stage, it was an easy matter for the accompanists to station themselves in the

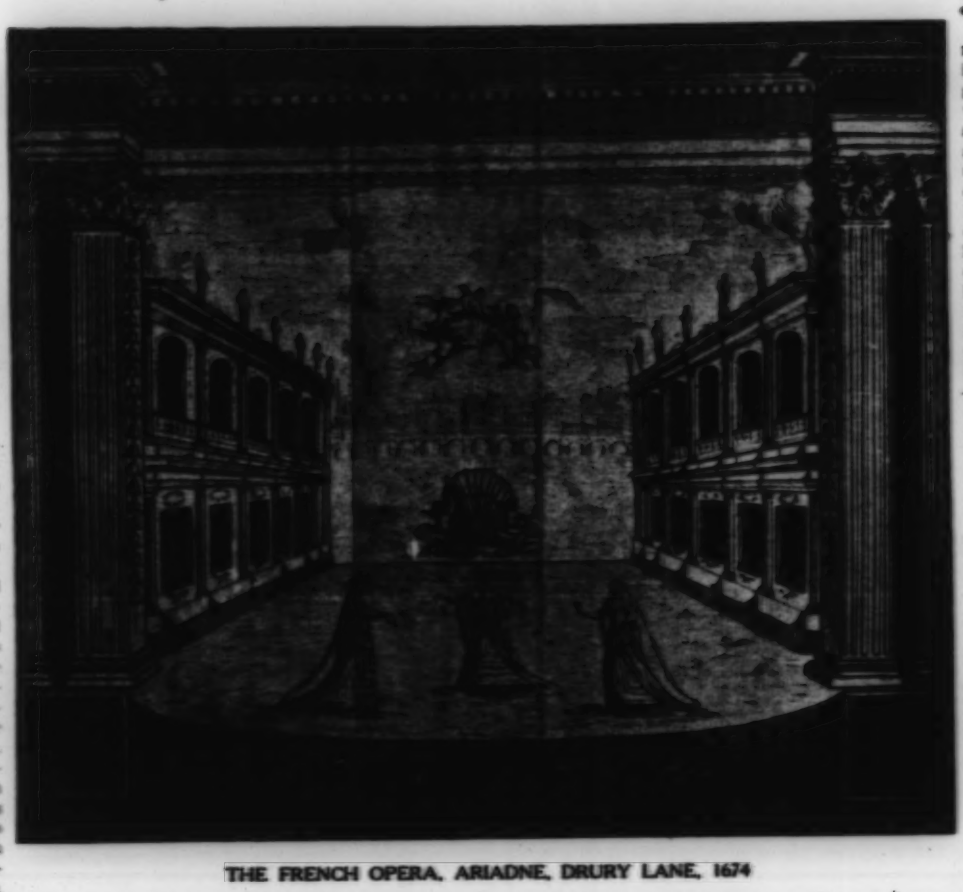
wings. Apparently the experiment of introducing "the orchestra" at Drury Lane in 1663 had not proved successful; Pepys, in the passage already cited, affords us a clue to the defects of the installation. Since the music sounded so ill below, what wonder that Killigrew and D'Avenant set their faces against the new system, and reverted as closely as possible to the old Elizabethian principle by giving the performers an elevated position? On Nov. 7, 1667, when Pepys went to the Duke's Theatre in Lincoln's Inn Fields to see Dryden and D'Avenant's painful sophistication of The Tempest, he found the house so crowded owing to the King's presence and the lateness of his arrival, that he was forced "to sit in the side balcone over against the musique room." Apparently "the musique room" at the Duke's was a box in the auditorium situate close to the stage. That the "orchestra" at the first Theatre Royal, Drury Lane, had been abolished within a few years of its introduction, and the musicians placed somewhere at a considerable elevation, is shown by a curious ballad setting forth how the house was destroyed by fire on Jan. 25, 1672. No sooner was the play finished, we learn:

> But on a sudden a Fierce Fire 'gan rage
> In several scenes, and overspread the stage
> The "Horrors" waiting on this dismal sight
> Soon taught th' players to th' life to act a Fright.
> The Boxes were splendors us'd to surprise
> From constellations of bright ladies' eyes
> A different blazing lustre now is found,
> And th' music-room with whistle flames doth sound.
> Then catching hold o' th' roof, it does display,
> Consuming fiery trophies every way.

From this description, beginning below and gradually working upwards, one can very well see that 'the music-room" at old Drury was near the ceiling of the building. Might 't not have been situated immediately above the proscenium arch? Even in our day the position is not an impossible one. When M. Hostein designed the ill-fated Théâtre Historique for the elder Dumas, in 1848, he placed the musicians in a gallery over the proscenium; and the idea was borrowed in 1880 by Steele Mackaye, when he came to build the Madison Square Theatre, New York. We shall see later that a view exists of the interior of a noted Restoration theatre, in which a large box is clearly to be seen over the proscenium. If this was not mere ornament, what use could it have been put to save as a "musick room," in the old sense of the term?

When the second Theatre Royal in Drury Lane first opened its doors early in 1674, with the French opera of Ariadne as a lure, it too, like its predecessor in its closing years, had no orchestra, in the specialized sense of the term. A valuable view of the scene of the Prologue, given as frontispiece to the book of the opera, shows that the rounded front of the stage jutted out beyond the proscenium and had an appropriate emblematic decoration. This grouping of masks and musical instruments on the base clearly indicates that no orchestra was placed between audience and stage. Possibly in this instance the musicians were placed behind the scenes. As orchestration was as yet in its infancy and did little beyond echoing the voice, position mattered little.

But while New Drury Lane was content to pursue the reactionary policy of its predecessor, even in association with matters operatic, the gorgeous Duke's Theatre in Dorset Gardens, now some two years built, had determined upon progression. When Shadwell's operatic version of the Dryden D'Avenant Tempest was brought out at the latter house, in the Spring of 1674, the band, by way of novelty, was placed temporarily in the orchestra. In the printed copy of this production, issued anonymously and misleadingly by Herringman in the same year, one finds an initial description beginning with "the front of the stage is open'd and the Band of 24 Violins with the Harpsicals and Theorbus, which accompany the voices, are plac'd between the Pit and the Stage. While the Overture is playing the Curtain rises, and discovers a new Frontispiece, joyn'd to the great Pylasters, on each side of the Stage." In this case the position of the band was conditioned by the number of executants and the magnitude of some of the instruments. Possibly no such body of musicians had been seen publicly in England before. That their resort to the orchestra was unwonted is shown by the very existence of this description, which would have been superfluous had the position been normal. Doubtless a return to this intermediate location was made again and again as opera grew more and more popular, until finally the orchestra came to be a recognized institution. But there are cogent reasons for believing that even at the Duke's Theatre in 1674 and thereabout, the musicians employed during the ordinary dramatic performances, being much fewer in number, occupied a different and far less conspicuous position. A curious view of the interior of the Dorset Garden's house, published in 1673 with Settle's sensational play The Empress of Morocco, shows an immense box over the projecting soffit of the proscenium. This was open on the three sides, doubtless to emit sound, and can hardly have been utilized for any purpose save as a "music room." The superficial resemblance of the whole to the music gallery in the Madison Square Theatre, New York, is very striking. To accept this position as the one usually occupied by the musicians during the routine dramatic performances of the later Restoration theatres, as the place where the long preliminary selections and the inter-act music were rendered, is to explain a puzzling passage in "The Dublin Scuffle" of Dunton, the itinerant bookseller. Dublin was at least a quarter of a century behind London in the adoption of opera, and it is in the Irish capital that one looks naturally for evidence of the belated employment of the elevated music room. That quest is not disappointing. While in Ireland in 1698, Dunton paid a visit to the Smock Alley Theatre to see The Squire of Alsatia, and found "the Dublin playhouse to be a place very contrary to its owners; for they on their outsides make the best show; but this is very ordinary in its outward appearance, but looks much better inside, with its stage, pit, boxes, two galleries, lattices and music loft, etc." Nothing could be well more expressive in this connection than the term "music loft," and as Dunton uses it without comment, we may assume that the thing indicated was lacking in the merit of uniqueness.



THE FRENCH OPERA, ARIADNE, DRURY LANE, 1674

By the beginning of the eighteenth century, mainly owing to the growing popularity of opera, the principle of "the orchestra" had become firmly established in London, and only in rare instances (such as the performances of oratorios in the theatres) were departures from the rule made. An exception occurred when Eccles' non-scenic masque, The Judgment of Paris, was performed at the Dorset Garden's Theatre in March, 1701, and when the eighty odd executants were seated on the stage. In a letter describing this performance, Congreve, who had supplied the libretto, wrote: "The place where formerly the music used to play, between the pit and the stage, was turned into White's chocolate house, the whole family being transplanted thither with chocolate, cooled drinks, ratafia, portico, etc., which everybody that would called for, the entire expense being defrayed by the subscribers." One remarks that Congreve fights shy here of using the word "orchestra," which apparently did not begin to receive its modern accepted sense in England until Gay so used it in 1720, and Swift a few years later in "Martin Scriblerus." The temporary debasement of the locality at Dorset Gardens in 1701 into a refreshment stall recalls the experience of the anonymous English lady who visited Parma in 1771, and went to that great show-place, the vast and gloomy Teatro Farnese. There was no orchestra, so far as she could perceive, "but the place," she writes in her "Travels," "where it should be is occupied by a long leaden trough, reaching the whole breadth of the Proscenium; from which are pipes or shoots so contrived as to enable them to fill the trough with water, intended for the representation of a naumachia or sea-fight. I imagine this trough was to serve the double purpose of an orchestra and an artificial sea; but when it so happened that a naumachia was to be represented, what became of the poor musicians? They surely were not to remain in the trough; that would be a symphony *al fresco* indeed."

In one important respect England followed the lead of France, although not with a similar result. From about the period of the erection of the First Covent Garden Theatre in 1732 a few favored members of the audience were permitted to occupy seats in the orchestra. The privilege was much esteemed by men of fame who happened to be hard of hearing or short of sight. Even the great theatrical managers did not disdain to sit there on occasion. Murphy relates that John Rich placed himself in the orchestra on the first night of The Suspicious Husband, in February, 1747, and that when Mrs. Pritchard came to say "the manager is an owl," in delivering Garrick's fable epilogue, the famous Harlequin turned to a friend and whispered: "He means me." Little Davy himself soon came to follow Rich's example; an "Ode to Garrick," published in *The London Magazine* for June, 1749, alludes to his habit of "sitting in the Musick-box" at the play. According to Parke, Roscius not only retained his own private box at Drury Lane after his retirement, but still went on occasion to his old seat among the musicians. "When his own afterpiece," we are told, "called The Jubilee was acted, in which there was a pointed allusion to himself, he invariably sat in the orchestra. As soon as Garrick appeared there all eyes were directed toward him, the actors being for a while forgotten. While the compliment to himself was delivering, the little man, with much apparent modesty, bent forwards, held his head a little down, and smiled, saying, as it were, 'Oh, this is too much,' though he had written it himself; and when the gaze and admiration of the audience had subsided, he coolly retired to his box for the remainder of the evening." It is said that when Mrs. Siddons blossomed into fame at Drury Lane in 1782, Richard Brinsley Sheridan, the manager, contrived to give a fillip to her attractions by making it fashionable for persons of distinction of both sexes to sit in the orchestra. A hum of excitement went through the house when Fox, Erskine or Lord Holland was to be seen entering among the musicians. Boaden relates that Sir Joshua Reynolds was frequently among those who occupied this coign of vantage during the height of the Siddons fever. Not coxcombry but convenience urged him to take advantage of the renewed privilege. He was so deaf that he had to use an ear-trumpet—and thereby hangs a tale. On one occasion when he was in his favorite seat, "all gaze, all wonder," during the sleep-walking scene in Macbeth, a consequential young sailor in the front row of the pit began to explain the various musical instruments to a loutish comrade, calling them, as it happened, mostly by the wrong names. When the nautical Sir Oracle had almost exhausted the list the greenhorn suddenly espied Sir Joshua, seated in the extreme right hand corner, and pointing to him, asked what instrument was that. "Oh, that," said the confident tar, "why that's a newly invented trumpet blown by the ear!"

Like the illusion-marring practice of sitting on the stage, which had obtained at an earlier period, orchestra haunting died hard. When Edmund Kean first played Othello at Drury Lane in 1814, Michael Kelly, by right of his official position as Director of the Music, occupied a seat in the orchestra. Next to him sat Lord Byron, who turned round after Kean's great third act and said, "Mr. Kelly, depend upon it, this is a man of genius."

No sooner had the orchestra become a recognized feature in the theatre than its moulding influence became apparent. It inspired new genres in dramatic art, gave rise to the vaudeville or ballad opera, and led to ultimate sad abuse of theatrical expedients in suggesting the abnormalities of melodrama. One wonders that under the circumstances any departure from the conventional position in front of the stage could have been possible in the latter half of the eighteenth century. A remarkable example is, however, on record. Judging from an inventory of the effects of the Crow Stree. Theatre in Dublin, made in June, 1776, that capacious house had formerly possessed a normal orchestra, with the usual row of spikes in front, terminated on each side with iron scroll work reaching to the stage boxes. Audiences were notoriously riotous in those days, and these precautions were taken at most theatres to prevent the more audacious from climbing over the stage. Allied with later corroborative evidence, the fact that the "Women's Wardrobe No. 9" in this inventory contained such items as "Iron spikes round the orchestra, two of them wanting," and "two pieces of iron scroll work, from the boxes to the stage," goes to show that the musicians at Crow Street had ceased to occupy their old position. Confirmation of this is afforded the inquirer by a description in Saunder's *Dublin Newsletter*, for Jan. 30, 1798, of the elaborate alterations and improvements just made in the old theatre by Frederick Jones, the new patentee. The old orchestra, we are told, had been thrown into the pit, "deepening the house the size of a box on each side." This means, if it means anything, that the musicians in Daly's time had been ranged along the two sides of the pit, after the system employed at Versailles in the performance of Alceste in 1674. Certain French architects still advocated the claims of this odd disposition under restricted conditions. In his important work, published in Paris in 1772 entitled "Suite de Projets detailles de Salles de Spectacles Particulieres, avec des Principes de Construction," G. P. M. Dumont demonstrates the method of constructing a small private theatre in the attic of a mansion, in a design inscribed "coupe d'une salle de Comedie au droit de l'avant scene, et des Orchestres places sur les cotes, pour laisser la Vue libre aux Spectateurs." One must remember that in the eighteenth century the view from the pit in most public theatres was seriously obstructed by a row of ugly, smoking footlights, with obtrusive tin reflectors. The presence of the musicians in the orchestra accentuated this evil. That possibly was the main reason for their removal to the sides in Dublin, although the change in a theatre that was not simply a "salle de Comedie," but gave many semi-operatic performances, indicated how little individuality the orchestra yet possessed. True, a nominal conductor presided at the harps.chord or pianoforte, and the first violin led the band; but simultaneous control over singer and player was still lacking, and consequently the music could do little more than follow the voice. The genius of a Berlioz or a Wagner would have been paralyzed under such conditions; scientific orchestration was only rendered possible by the coming of the conductor with his wonder-working baton, in the second decade of the nineteenth century.

W. J. LAWRENCE.

Photo by Falk, N. Y.
MAY STEWART

A BUSY NEIGHBORHOOD

This photograph, taken by Fred Schrader, of Belasco's press staff, shows L. J. Anhalt, business-manager for David Warfield; W. G. Smyth, booking agent for David Belasco; Charles Bregg, dramatic editor of the Pittsburgh *Gazette*; Charles Emerson Cook, general press representative for David Belasco; Brandon Tynan and Tom Kirk, manager of the Nixon Theatre, Pittsburgh, Pa. The subjects were posed in front of the stage entrance to the Belasco Theatre, immediately adjacent to the stage entrance to Hammerstein's Victoria. The vaudeville bill in the upper right corner refers to the programme at Mr. Hammerstein's house, not at the Belasco.

Photo White, N. Y.
BERTHA BLANCHARD

Photo by Bangs, N. Y.

HARRY GILLESPIE BATES.

Harry Gillespie Bates, whose picture appears elsewhere, is thirty-four years old, and has been a character actor since his fifteenth year. If he has a favorite character it is the "coon part," and, as he is a native of Knoxville, Tenn., he has had opportunity to study the characteristics of the negro from his earliest days. He has played in stock, repertoire, minstrel and sung in comic opera. His work of recent years has been with the Spooner Stock company, Portland (Maine). Stock companies: Hearts of the Blue Ridge, Lover's Lane, The Fatal Wedding. In the Land of Cotton, Sam Houston, and, of course, The Volunteer Organist. Last Summer he was in Binghamton with the Armory Stock company, and this season he is under the management of the Kirke La Salle company in The Virginian, now playing in the South.

FRANK COOMBS AND MURIEL STONE.

Frank Coombs and Muriel Stone, in The Last of the Troupe, although comparatively new to vaudeville, have created much favorable comment by the excellent character of their offering and their work in it. Probably the most attractive feature of the act is the unusual tenor voice of Mr. Coombs, the sweet and sympathetic qualities of which are displayed to advantage in several high-class songs.

J. PALMER COLLINS.

A cut of J. Palmer Collins appears in this issue. The wonderful success Mr. Collins has made in the part of Lachlan Campbell made famous by J. H. Stoddart is another instance of how patient, earnest effort, years of close study and unselfish devotion to a profession which is often discouraging will bring a rich reward in time. Mr. Collins, always known as an actor of ability, may be said to have awoke one morning to find himself famous when Mr. Stoddart was taken sick in Galt, Ont., with several weeks of his season yet to be played. Mr. Collins, who was then playing Mr. Clure, jumped in and saved the day. The tour was continued, and Mr. Collins not only found his opportunity, but earned the gratitude of his managers as well. He has remained at the head of The Bonnie Brier Bush ever since, and his name, particularly through Canada, is now well known. Messrs. Shipman and Colvin, who are managing Mr. Collins, are now negotiating for a play to star Mr. Collins in when The Bonnie Brier Bush is no longer a drawing card.

KELLAR AND THURSTON.

Kellar, famed the world over as one of the most remarkable magicians of any age, is now making his farewell tour, and will retire permanently from the stage at the end of his present season. Kellar has been on the stage for forty-seven years, during which time he has had phenomenal and unparalleled success. He has now arrived at the time in life when he sees fit to abdicate his throne, and is introducing to the world Howard Thurston as his successor. The tour is being made over a route including the principal American cities, and Kellar and Thurston are each experiencing the most enthusiastic receptions of their lives; this, notwithstanding the depression in the financial world. They are giving the most sensational performance ever presented by them, augmented with European and Oriental creations. The company is under the direction of Dudley McAdow, with Stair and Havlin, 1441 Broadway, New York city.

LITTLE GEORGE EDWARDS

"Little" George Edwards is in his second season as Mose in Nixon and Zimmerman's Simple Simon Simple. The hit of the comedy is said to be made by diminutive George Edwards in this character.

McMAHON AND CHAPPELLE.

Tim McMahon and Edythe Chappelle have been enjoying a very successful season with their Pullman Porter Maids, playing in the leading vaudeville houses. Incidental to the act, McMahon and Chappelle introduce their original and amusing skit, Why Hubby Missed the Train, in which only the most up-to-date jokes are used. They are assisted by eight girls, all of whom have been carefully trained by Mr. McMahon in pleasing songs, dances and marches. The turn has been characterized as "the biggest, gayest, funniest, costliest, girl-novelty in vaudeville." Special scenery of a very elaborate nature is carried, and the act is under Mr. McMahon's constant supervision. Another novelty, called McMahon's Pumpkin Party, is in preparation, and bids fa ir to rival, if not excel, his previous efforts.

ED VAN VECHTEN

ED. VAN VECHTEN.

Ed. Van Vechten finds time between rehearsals and performances to pose for Remington, Keller, and other artists. Mr. Keller's paintings of "David, King of the Jews," for which Mr. Van Vechten posed are reproduced in the Christmas number of "Munsey's Magazine."

WILLIAM HAYWARD CLAIRE.

William Hayward Claire, a promising young leading man whose picture occupies the title page, is an actor who has a brilliant future. He is tall, of commanding appearance, graceful bearing, a charming personality and an abundance of magnetism, a combination of qualities rarely found in the young actor today. The "Cleveland Plain Dealer" in a recent criticism of his work, speaks of his having "the softest Southern voice in the world." Mr. Claire has been very successful in the dramatic field, having been connected with the Belasco, Frohman and Savage productions, and is now contemplating a tour in vaudeville. Cecil de Mille, the well-known young writer, has written a sketch called Brothers at Arms, which Mr. Claire will produce next season. He may be addressed care of Wales Winter, suite 11, Empire Theatre Building.

WILLIAM STUART AND ANNA HOLLINGER.

William Stuart and Anna Hollinger are two capable and well-known young players who have had much excellent experience with prominent stars and leading attractions. For several years they were associated with the best stock companies in this country, and are now on their fourth tour with the Charles E. Blaney Amusement Company. Miss Hollinger has originated a variety of leading roles, and Mr. Stuart is especially known for his eccentric comedy work.

THE DAVID BELASCO INTERESTS.

The season of 1907-1908 has been another highly successful one for David Belasco. Mr. Belasco has opened to the public the Stuyvesant Theatre, one of the finest, the most comfortable and most modernly equipped theatres in America. The theatre in its detailed construction is highly characteristic of the man that built it. It is needless to say that the venture has been a complete success. The house opened with David Warfield in A Grand Army Man, which attraction is still holding forth there, and which will continue to do so as long as David Warfield chooses to play in it. Blanche Bates is making her farewell appearances in The Girl of the Golden West. Frances Starr is on tour with The Rose of the Rancho. The Warrens of Virginia, with Charlotte Walker and Frank Keenan, is playing at the Belasco Theatre.

CONKLIN AND ROSS

ESTELLE WORDETTE.

Estelle Wordette is still playing her original sketches A Honeymoon in the Catskills and When a Cat's Away. They are both made for laughing purposes only, and judging by the way Miss Wordette and her company are in demand by managers they must certainly fill the bill. For the past two years the Wordette co. has been playing continuously and they are still at it. Miss Wordette is writing a new sketch for herself and is also considering one from a well-known author. She is in receipt of a flattering offer for a starring tour under the management of Jules Hurtig, and is giving the matter serious consideration.

GRACE HAZARD
"Five Foot of Comic Opera"

To all my friends, both far and near,
I wish a happy, prosperous year.

JOHN F. FERNLOCK AND NINA CARLETON.

John F. Fernlock, who has made himself prominent playing heavies and characters in various companies, is now playing the part of Lieutenant Brightly in the Eastern Flaming Arrow company, under the management of Lincoln J. Carter. Mr. Fernlock is on the lookout for a good offer for next season. Nina Carleton (Mrs. John F. Fernlock) is at present in vaudeville with Louis Chevalier and company. Miss Carleton has played leads in vaudeville for some time, and has made a name for herself. She likewise invites offers for next season.

PEARL EVANS.

Pearl Evans, after several seasons of stock and vaudeville experience, is playing the ingenue role of Mazie Goldberg in Rowland and Clifford's Phantom Detective company this season. She introduces a singing and talking specialty, meeting with much success, particularly in her "Tag Along" number, which is filled with original "business," and which never fails to gain many recalls. Miss Evans has been aptly christened the "Singing Ingenue," which title is very appropriate, as the young lady has a remarkable singing voice.

A. H. WOODS' PRODUCTIONS.

A. H. Woods this season is living up to his reputation for having in his bookings all that's good in melodrama. Stair and Havlin are the booking directors for the A. H. Woods' productions, and they have already announced that they now have in preparation fourteen big melodramas for next season; and if they are equal to those which are now on the road under their management, there is no reason why their ventures in the future should not be as successful as they have been in the past, and it is safe to say that they undoubtedly will.

Photo Hall, N. Y. FRANK COOMBS AND MURIEL STONE

ESTELLE WORDETTE.

Photo by Hall, N. Y.

PAULINE FLETCHER.

Pauline Fletcher, now with The Street Singer, is a young actress of considerable experience, having played leading business in stock companies in Philadelphia, Chicago, and New Orleans. Very few young actresses can claim to have played a longer list of difficult roles. Miss Fletcher has been noticed favorably by the press for her elaborate gowns, artistic impersonations and tall, graceful appearance. She is negotiating for a starring engagement next year.

HORACE RUSHBY.

Horace Rushby, whose characteristic picture as Cy Prime in The Old Homestead, appears in this number, is another living proof that the minstrelsy of the old days was indeed a thorough school. Mr. Rushby was a favorite tenor in the great minstrel companies of the past, and was a member of the famed "Mastodons." Some of the best character work of Mr. Rushby is in his personation of the Judge

HORACE RUSHBY

in Richard Golden's Old Jed Prouty and his Cy Prime in Denman Thompson's The Old Homestead, in which character he is at present, and has been for some time appearing.

HUNTER BALTIMORE RYE.

This well-known brand of whiskey has stood the test for years. It is a blend of straight rye whiskeys absolutely pure and guaranteed under the national pure food law.

WALDO WHIPPLE.

"Goes right out in one and sings, talks and makes 'em laugh, and dances, too. I swan, when I seen him act out that coon and tramp I reckoned he'd make a good Yankee cut up." That's what they say about Waldo Whipple, who plays Hiram Swaten in Nixon and Zimmerman's Simple Simon Simple company.

ARTHUR CHATTERDON.

Arthur Chatterdon is a young Western actor, who has recently come to the front as a stock leading man. At the Indiana Theatre, Marion, Ind., Mr. Chatterdon played a successful ten weeks' engagement during the Summer. He has received good offers for the coming season. He is at present under the Popular Amusement Company's management.

Photo Cramer, Chicago

ARTHUR CHATTERDON

CONKLIN AND ROSS.

Robert E. Conklin and Gladys E. Ross have joined hands in forming a new song and dance team, and invite offers to play small parts and do their specialty. Road or repertoire managers looking for responsible people at a reasonable salary would do well to communicate with R. E. Conklin, 110 Hardenbrook Avenue, Jamaica, N. Y.

W. B. PATTON.

W. B. Patton, known as the Peculiar Comedian, is pictured on this page as he will appear next season in his new play, The Blockhead. The character of Professor Steele is unique and original, and the play, a comedy drama, entirely out of the ordinary. This season Mr. Patton is appearing in his Western play, The Slow Poke, which is even exceeding its success of last year. He still continues under the management of J. M. Stout, with whom he has been connected for the past seven years. The firm of Macauley and Patton has three attractions on the road this season. The Minister's Son, The Slow Poke, and William Macauley in When We Were Friends.

CHARLES B. HANFORD

THERESA MILLER.

Theresa Miller is playing as Blessing Hankins and Ned Bowers, a dual role, in W. F. Mann's production of Shadowed by Three. She is winning much praise from the press and public for her work in three parts, and has been re-engaged for season 1908-1909, to originate the leading role in Meadow Brook Farm, under direction of W. F. Mann.

Photos Young and Carl

THERESA MILLER

FLORENCE REED.

Florence Reed, whose picture appears in this issue, is one of the most promising actresses on the stage to-day. She is now in her fifth season in the profession, having made her debut after the death of her father, the late Roland Reed. Her training has been received solely in the stock company school, under the excellent direction of Malcolm Williams, in whose company she was leading woman for three years. Last season Miss Reed originated the leading roles in eight new plays that were being tried out for the Shuberts. Among these parts were: Anne in Anne and the Archduke, Eve in The Woolng of Eve, Hilda in An American Geisha, the Girl in The Girl in Waiting, and the leads in A Society Policeman and The Home of a Thousand Candles. In this way Miss Reed came directly under the observation of the Shuberts, who were so impressed with her work that they offered her the position of leading woman with E. H. Sothern. She received several other excellent offers, but decided to sign with Mr. Sothern, in order to receive the benefit of the classical training.

HELEN WHITMAN.

Helen Whitman is this season with Digby Bell in Shore Acres, playing the part of Ann Berry, the woman whom Uncle Nat has silently loved all his life. Her work in the role is excellent, meeting with the commendation of press and public everywhere. Miss Whitman's versatility is remarkable, and her range of roles runs from the clinging weeping heroine and effervescent ingenue to the vengeful adventuress, lovable matron and tragedy queen.

LOUISE LE BARON.

Louise Le Baron is filling a prima donna position with the Stock Opera company at the Castle Square Theatre, Boston. She has been an immense favorite for the several months she has sung in that city, and last month, owing to a general request, she was tendered a testimonial benefit, which served to bring together one of the largest audiences ever seen inside the Castle Square Theatre. Miss Le Baron possesses the talent which eventually lands an artist on the topmost rung of the ladder.

J. LOUIS UNGERER THE INDIAN.

J. Louis Ungerer, the popular portrayer of Indian characters, is this season under the management of the J. L. Veronee Amusement Company, successfully playing the part of Black Hawk in Lillian Mortimer's new play of Bunco in Arizona.

GUS AND MAX ROGERS.

Gus and Max Rogers are playing a successful engagement this year in Rogers Brothers in Panama. These two well-known comedians are always enthusiastically received wherever they go. Their recent engagement at the Broadway and other New York theatres in the Rogers Brothers in Panama made them many new friends.

CHARLOTTE HUNTINGTON

CHARLOTTE HUNTINGTON.

Charlotte Huntington has made rapid progress in the short time she has been in the profession. She is petite and dainty, and her work shows rare versatility combined with dramatic power. The last two seasons she has been with Western drama. She has shown herself to be no less strong and convincing in the portrayal of the natural abandon of the Western girl than in the delineation of such an intensely human and sympathetic character as Anna in 'Way Down East.

CLARA MATHES.

As usual, the portrait of Clara Mathes appears in the Christmas number of The Mirror. During the present season this popular actress is, as she expresses it: "Taking the rest cure in one play." She will accept a stock engagement for next Summer. Miss Mathes began her theatrical career in Berlin, where her mother was a favorite leading woman. Some of her best known successes are Nell Gwynne, Juliet, Lucretia Borgia, and Camille. In several recent successes she has been very favorably noticed.

LOW'S STEAMSHIP AGENCY.

Edwin H. Low's Steamship Agency issues a "List of Sailings" monthly, which will be sent free upon application. The agency was established in 1868.

SANFORD DODGE.

Sanford Dodge, whose likeness appears in this issue, is now enjoying a very successful season in Shakespearean and classical tragedies and comedies. His reception in all the cities he has visited this season has been most flattering from an artistic, as well as a financial, standpoint. Some of his favorite characters are: Hamlet, D'Artagnan, Shylock, Don Caesar De Bazan, Macbeth, Romeo, Virginius, Lanciotti, Petruchio, the Gladiator, Marcutio, Richard III, Damon, and many of the other classic and romantic parts. Mr. Dodge hopes to visit New York soon.

Photo Morrison, Chicago

SANFORD DODGE

WHEN ACTORS PLAY

THE performance of an actor upon the stage all others call play. He calls it work. He acts, he performs, he portrays, he renders a scene, but on the stage he never plays. The word as applied to his art of a mime he considers as inept as a recipe for bread-making would be for the criticism of a poem.

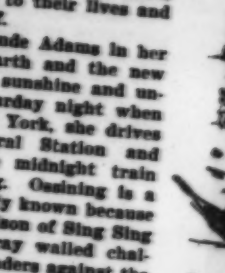
How players play, how they react from the strain of the week or the season; what is the counter irritant which they choose for the professional life which seems so easy and is so hard, entertains those who are close to their lives and interests those who are afar off.

Blanche Bates resembles Maude Adams in her liking for the smell of the earth and the new life that may be imbibed from sunshine and unadulterated ozone. Every Saturday night when Miss Bates is playing in New York, she drives straight to the Grand Central Station and catches the midnight train for Ossining. Ossining is a village chiefly known because there the prison of Sing Sing raises its gray walled challenge to offenders against the law. Miss Bates' farmer—she has no coachman, she doesn't want any—meets her at the station, and they drive in an old "buggy" through sleet or snow, or rain or wind, whatever the season and the dispensation of the elements, past Sing Sing's high, gray turrets, and plunge into the open country, and Miss Bates always laughs her greeting to the boundary line of town and country.

"To-morrow I shall rest," she says.

The guest who fancies that rest means a kimona, a novel and perhaps a cigarette, marvels next morning at the hostess's appearance in a Norfolk suit of storm serge, the brevity of whose skirt would appall Anthony Comstock, being quite long enough to meet her high-topped, rubber-soled wading boots.

"Want to see my cows?" she demands, and the determined gleam of her eye forbids the lounger by her fireside to confess a distaste for kine.



Miss Bates shows him not only the cows and horses, but introduces him to the pigs, and he is expected to show a due regard for fowl in the barnyard as well as on the table. And how Blanche Bates can walk in those high boots and that skirt that no Comstock ever designed! Having reached the highest hill within a radius of ten miles about Ossining, the visitor sees his hostess "take her deep breathing exercise." When she has "inhale—count eight—hold the breath, count eight, exhale, count eight" at least twenty times, she admits being "as tired as though I had worked all day." But no furtive glance of the visitors discloses any waiting car or trap, and they walk back again. And after the midday country dinner they walk again, and when they are eligible for a physician's certificate that he or she could walk no more for a week, their hostess relents and they drive for the rest of the day. So tired are they all that the Plymouth Rocks and the Cochin Chinas and Brahmas on Miss Bates' hen roosts have scarcely put their heads under their wings before her tired guests have placed their heads upon their pillows.

That is the reason that persons whose names blaze in letters of electric light above theatres on Broadway say "It's as good for you to go to Blanche Bates' farm as to Muldoon's, and as hard on you."

Less strenuous is a day spent with Maude Adams at her farm at Ronkonkoma, L. I., or her Adirondack lodge at Onteola Park. Miss Adams dislikes walking. She rides and drives and swims, all admirably, but walks as little as possible, "because I don't like to," is her feminine reason.

"Sandy Garth," her farm, is set with a fine back drop of the young walnut trees she planted four years ago, and has countless horses and dogs as "supernumeraries."

When not at play in the out-of-doors Miss Adams recreates in her library, or at her piano, for she is an admirable amateur musician. One further recreation is an expensive one. She has a fad for architecture, and gratifies it in the form of tearing down and rebuilding her homes. To build a new wing on a house is to Maude Adams the *summum bonum* of human enjoyment.

Francis Wilson by way of genuine recreation writes a book of memoirs. Dustin Farnum says the happiest moments of his life are spent lying in the bottom of a boat at Bucksport, Me.—lying there on his back all of a Summer day, reading Marie Corelli's novels.

Maclyn Arbuckle spends Winter and Summer vacations alike in a quaint, rambling house on the New York side of the St. Lawrence River, going out on snowshoes for a ten-miles' walk before breakfast in the Winter, or dreaming, and sometimes snoring, the long Summer hours away in the guise of fishing. He draws good pictures and occasionally writes a play.

Henry Miller's pleasure is the development of his "Sky Meadow's" farm near Stamford, Conn., where he lives literally upon the heights, a jagged rock on the highest point of the place seeming to tear a rent in the sky.

William Gillette finds his greatest joy in his house-boat, *Polly*, which floats about the Sound on calm days as serenely as a fairy boat among lotus blooms. The strenuous world of dry land and long contracts never intrudes itself except in the person of Charles Frohman, as an occasional guest.

Rose Stahl rests by reading and answering letters. As with Ellen Terry, she always personally answers letters. The pleasantest of these letters she saves, and since she receives so many her escritoire bulges with them.

Margaret Anglin's pleasures are not strenuous ones. "My favorite recreation—I wish I had more time to indulge in it"—she says, "is to lie on my back for an hour and think that I have nothing to do."

Julia Marlowe likes best to tramp, short-skirted, through the woods of her place in the Adirondacks with a couple of dogs at her heels, and next in the category of her pleasures is the hour alone every day with a book.

May Robson finds her pleasantest recreation in needlework. Between acts and during waits she can usually be found with some webby fluff in hands and lap that will shortly evolve into something of beauty for household or personal adornment. Frances Star has a girlish enthusiasm for taximeters and matinees.

Lillian Russell's fad is the buying of porcelains, an art on which she could write a book, if she chose. And she feels that a part of the joy of life has passed her by if she misses the season's races.

Virginia Harned's preferred pleasures are "evenings with clever people." Usually she gives these evenings herself—informal dinners from which she may have to slip quietly away to the theatre, or after-theatre suppers at her home near Central Park. At these functions no guest is wittier nor more brilliant than their charming hostess.

Ethel Barrymore believes that the best form of rest is to lie abed late. The chief pleasure she finds at her piano, alternately playing and dreaming of her girlish ambition, to become the world's greatest female pianiste.

Her cousin, Georgie Drew Mendum, forgets the fatigues and the frivolities of life in reading the philosophy of India.

Blanche Walsh hurries to her country home when it is from the town where she is playing even unreasonably accessible. There she forgets the theatre in the task of looking over household linen and having windows washed and in solemn adjurations to the caretaker. So congenial are these tasks that when she leaves the silence of her country place to go back to the city's roar there are tears of regret in her eyes. Miss Walsh has sold "The Lilacs," at Great Neck, L. I., and bought a handsome place at Wood's Holl, with Martha's Vineyard for a front and Buzzard's Bay for a back yard.

Fritzi Scheff is frankly fond of society. She likes to whirl from a luncheon to a tea and thence to a bridge-whist party and an early dinner.

Maxine Elliott relaxes from stage cares by dipping into smart society in London.

Billie Burke is by her frank admission a motor fiend. Sallie Fisher belongs also to the guild who try to be content with flying on the ground until they can fly through the air. Sallie can take apart and put together the little whir-cart that takes her back and forth to her cottage on Long Island.

Carlotta Nillson takes seriously her pleasures. If she has a fortnight unfilled she crosses to Paris to see Jane Hading act.

Amelia Summerville says her greatest fun is giving lectures on new beauty fads.

Willie Collier says the world never seems more than a misfit kind of a planet except in those times when he is arranging a match game between the Willie Collier nine and some lesser three times three. It was DeWolf Hopper's fame as a baseball "fan" that caused some one to hand him the copy of "Casey at the Bat" the night he first recited it.

E. H. Sothern plays where he tolls—in his library.

Wilton Lackaye likes to exercise his constructive faculty in the building of strange, incongruous edifices in the backyards of his divers dwellings. The neighbors say that his language when the hammer goes astray, falling unintentionally and without malice and quite by mistake upon portions of his body, is such that they consider compelling him to apologize to the hammer. When these amusements or the hammer's vagaries have wearied him he goes back to the house and writes a poem.

Otis Skinner, to "get the poison of the theatre out of his system," takes long walks. The Lambs have equal odds up as to whether Otis Skinner or David Warfield be the better pedestrian.

MARIE BATES

Photo, Otto Sarony, N. Y.

CHARLES H. ROSS KAM

tician. Mr. Warfield always walks to and from the theatre, be he three blocks or three miles from it.

"Take a long walk," he advises a friend, whether the friend be considering bankruptcy, matrimony or any other imprudence. It is his panacea for every ill, running the gamut of human ills, from toothache to spurned affection.

Robert Loraine rides as assiduously as David Warfield walks.

Robert Edeson is an amateur carpenter, a better and more composed than Wilton Lackaye.

Bridge whist is the beginning and end and middle of all recreations for J. H. Dodson. He declares that it is the queen of pleasures.

Robert Mantell wishes that hay grew the year 'round, so that he might make hay every year as he does in July on his farm at Atlantic Highlands.

Louis James thinks no pleasure is comparable to sitting in a rocking chair on the back veranda, facing the Atlantic Ocean, of his home, "Liberty Hall," at Monmouth Beach. "A smoke, a stroll and a chat," is William Faversham's recipe for recreation.

CIBBER'S OPINIONS.

COLLEY CIBBER, in his *Dissertations*, says of Garrick, "Though I have as quick a perception of the merits of this actor as his greatest admirers, and have not less pleasure from his performance, when he condescends to pursue simple nature, yet I am not therefore to be blind to his studied tricks, his overfondness for extravagant attitudes, frequent affected starts, convulsions, twitchings, jerkings of the body, sprawling of the fingers, slapping the breast and pockets, his pantomimical manner of acting every word in a sentence, with a set of mechanical motions in constant use, the caricatures of gestures.

"If I may be allowed a conjecture concerning things before my own time, it shall be that the pantomimical excellences of Rich gave rise to these extravagances. Garrick was undoubtedly a most diligent student of his art, and attended with severe assiduity both to the beauties and defects of his youthful contemporaries. Rich was then in his meridian, and a wonderful mimic; strical exhibitions. Men of genius have mostly been discovered in new plays. Auditors are so far from being capable of making a cool and dispassionate comparison between a young and an old performer that they constantly go, and especially to comedy, not with a picture in their minds how a character should be represented, but of the manner in which the same part has been performed by some celebrated actor. This is carried by the ignorant part of the audience to such excess that an actor who came out in the part of Mungo at Covent Garden was censured because the garter, which hung down as a token of drunkenness, was on the wrong leg; that is, it was on the contrary leg to that on which Mr. Dibdin was accustomed to wear it, and consequently wrong. Original characters, then, must in general establish the fame of players. It was his performance of Lord Ogelby which convinced everybody that Mr. King was an actor of great genius. Mr. Garrick and Mr. Colman were sensible of his merit before, or they would not have entrusted their play in his hands. On the performance of Lord Ogelby, the play of The Clandestine Marriage depended; for which reason Mr. Garrick, who wrote the character, intended to have played it himself, but being taken ill while it was in rehearsal, it was given to Mr. King; and though Mr. Garrick recovered soon enough to have resumed his part, he was so struck when he beheld Mr. King's conception and execution of it at rehearsal, that he owned he did not think he could perform it in so masterly a manner. Indeed, Mr. King's performance of that character has always been regarded as perfection itself by every judge of life, of manners and of the human heart. There is another species of character in which he is always beheld with infinite pleasure. The benevolent misanthrope, when personated by him, is a most respectable, though apparently contradictory, being; and his performance stamps him with such reality that even those whose sphere of life has never brought them acquainted with such people, for they seldom exist but among the higher and refined ranks of society, are convinced of the fidelity and identity of the portrait."

The gentle Colley was a thorough critic of his contemporaries, praising their good and condemning their bad qualities unreservedly.

FLORENCE REED

"Nothing makes me so happy or rests me so much as acting," says Rose Stahl. "I've been so physically tired, so mentally harassed, that just to drive to the theatre and get ready for a part has been absolute torture; but once on the stage, everything and everybody is forgotten—swept away by the delicious wave of magnetic harmony on which a player's mind and soul seem to float out to an audience, receiving in return such a wondrous amount of sympathy that mind and body are rejuvenated and refreshed."

Robert Mantell takes most pleasure in his farm at Atlantic Highlands, N. J., where he divides the Summer between studying Shakespearean roles and hoeing corn in his favorite field.

James O'Neill, who would have been a priest had he not been an actor, amuses himself by visiting the parish houses where his priest friends ramble and advising them as to their parochial duties. "If I had been as my family intended me to be—Father O'Neill instead of James O'Neill—I should have done thus," he says to the brethern, who listen to his words with respectful attention.

Edwin Brooks likes best to play golf, and to sail into the teeth of a northern gale off a rough coast.

ADA PATTERSON.

TO A MOLE.

O, mole on her lip,
Say, why don't you slip
Just half-an-inch downward, so slyly to sip
The honey that hangs on her pomegranate mouth?
Such booty were well worth a short journey south!

Or, why don't you slide
Just a bit to one side,
Where, deep in a dimple, you're able to hide;
Or climb up the smooth, satin mount of her cheek—
Like a rose-tinted glacier—ecstasies to seek
In the depths of her eye,
Where swift shadows lie,
Like mountain lake mirroring clouds in the sky?

The reason is not
That you are a blot—
No money could buy such a real "beauty spot"—
Your oddity fairly enhances the grace
And piquancy, too, of her beautiful face;
But, still, on my soul,
You're an impudent mole,
And when I behold you I scarce can control
The pressing temptation—(that's too good to miss)—
Of trying to brush you away with a kiss.

WILLARD HOLCOMB.

AN EARLY PRIMA DONNA.

THE first Italian woman vocalist in England appeared as far back as 1692, according to an advertisement in the London *Gazette* of that year. She sang at the concerts given at York Buildings. The first concert, made up principally of Italian music, was given in 1693 by Signor Tosi, the author of a treatise on singing which was much valued in the fashionable world, for even then Italian singing was in great repute. The "Italian lady" announced in 1692 as being so famous for her singing, was Francesca Margheritta de l'Epine, the first Italian singer of any note who appeared in England. She went to England with a German musician of the name of Greber, and hence we find her in some of the musical squibs of the day called "Greber's Peg." She sang in the Italian operas and at concerts and other musical entertainments until the year 1718, when she retired and married the celebrated Dr. Pepusch. She was an excellent musician, being not only an accomplished singer, but an extraordinary performer on the harpischord. She was so swarthy and ill-favored that her husband used to call her Hecate, a name to which she answered with perfect good humor; but her want of personal charms did not prevent her from enjoying the uninterrupted favor of the public. By her marriage with Dr. Pepusch she brought him a fortune of £10,000, a sum which, by relieving him from the daily cares and toils of his profession, enabled him to follow his favorite pursuit of learned researches into the history and antiquities of his art. The lady was much esteemed for her virtues as well as for her talents. Her sister came to England, and the ladies are mentioned in Swift's journal to Stella, "August 6, 1711. We have a music meeting in our town (Windsor) to-night. I went to the rehearsal of it, and there was Margheritta and her sister, and another drab, and a parcel of fiddlers. I was weary and would not go to the meeting, which I am sorry for, because I heard it was a great assembly."

GALLIC SUBMISSION.

AFTER the performance of Hamlet at the Théâtre Français in December, 1824, the audience called for Talma and Madame Duchenois. For nearly half an hour no one appeared upon the stage; the clamor was deafening. At length Talma came forward, bowed and made his exit, like Banquo's ghost. This did not satisfy the audience, and they again began with cries for Duchenois. The row was at its height when a little man with a blue sash entered one of the boxes. In an instant all was hushed; the audience suspended its breath. The man was a commissary of police. "In future," said the little man, "no actor will be suffered to comply with those calls of the audience, after the performance shall have terminated." The parterre was aghast. "Talma appeared," said one. "He did wrong," replied the little man; "the authorities have commanded as I have informed you, and if you wish to hear the afterpiece you will be silent." The chop-fallen audience sat down; the little man took snuff; and the entertainment proceeded without further interruption.

A POPULAR SONG.

ACCORDING to a learned writer on music, the origin of that well-known but rarely well sung melody, "We Won't Go Home Till Morning," is a greater mystery than the source of the Nile. Its age is certainly venerable, for when Napoleon's army was in Egypt in 1799, and the band struck up this tune, its effect on the Bedouins was electrical. They leaped and shouted and embraced one another deliriously. They averred they were listening to the oldest and most popular tune of their people. It is thought that the melody was brought to Europe from the Dark Continent in the eleventh century by the Crusaders. Although the tune has become associated in this country with that rebellious spirit which strong liquors engender, it is possible that it was intended to fulfill quite a different purpose. The jerkiness of the rhythm and the note of irresponsibility which are the salient characteristics of the melody, however, hardly warrant one belief that the song was originally an Egyptian funeral march.

MAURICE MAETERLINCK.

DREAM on, O dreamer of that mystic world
Where rainbow tinted tears of Sorrow gleam,
And Joy's rare gifts, and Passion's coloured fire
Soft mingle in the glamour of Love's dream.
Sing on, O sweetest singer of that realm
Where Music's Pipe touch Pity's, all afire—
Thy songs, thy dreams, and rich imaginings
Shall lure us to thy Land of Soul's Desire.

L. G. MCCLUNG.

THE MATINEE GIRL

I DON'T like people who don't like Christmas.

I hear the chorus of dissent, the "You don't mean it." But I do mean it. Mark that I did not say I don't like the people who dread Christmas. We all dread it to some extent in our pocketbooks, even though not in our hearts. It has become the Old Man of the Sea of the holidays. The biggest purse in the world, crammed with the ugly new gold pieces fresh from the hideous pattern in the United States Mint cannot stretch over the vast territory of our fancied needs at Christmas. For at the great annual heartwarming we want to "remember" every one, especially those to whom we have seemed to be careless throughout the year. Perhaps this fact in itself is a valuable hint for next year. A little more consideration the next twelvemonths, and there will be less need of costly absolution on the Christmas of 1908.

It is the only season at which the number of our friends appalls us. Ninety-five friends and twenty-five dollars for gift money is a hard problem in mathematics. That it is which introduces the element of dread into our anticipation of the merry day. But to that problem as to all others we must bring as aids our courage and resolution. Memory is the kernel of the nut of Christmas. A wee card with a sprig of engraved holly and a "God bless you" on it has brought me more pleasure than an unexpectedly and unwarrantably expensive Christmas offering. "Remember" as many of your friends as possible, but let taste and self-restraint be the watchwords in your Christmas shopping. They are the only weapons to drive out "the dread of Christmas."

My dislike is for those persons who dislike Christmas.

To dislike Christmas argues that we have allowed the embers of human interests and affections to go out on the hearthstones of our lives. What if this twenty-fifth of December is duller and emptier for us than the last? We are tiny atoms in the swirl of the human universe, and if we can find no amusement within we can find much in looking out at the evolutions of the other atoms. If by any of the mischances of life there be a temporary ache in our own hearts this Natal Day we should not pass farther the undesirable gift. It is the day of all days when we should break down the walls of our prison of self. My best Christmas wish is that there be a general jail delivery from this worst of prisons.

More and more we are recognising that Christmas is the holiday of children, but it is the day on which we should all be children. We should approach it with the light and careless heart of childhood, glad that the shop windows are more beautiful than ever, glad that in the sense of sight and the faculty of enjoyment all those wonderful sights are ours, glad that somewhere busy fingers and loving hearts are weaving and planning gifts, glad that every one is thinking not of himself, but of other selves on this day.

If there be no money in our purses there may be good wishes for all the big world in our hearts. If our own lives be lonely we should be great enough to be glad that there are many lives that have not known loneliness. And out of the deep well of brother or sister love for humanity will splash some drops of human love and kindness upon us.

"But it is different with us," mutters Mr. or Miss Mummer. "We have had a bad season. The management has not been appreciative. Seven weeks of one-night stands have broken our spirits and our hearts.

"We will be playing in a barn on Christmas Eve. On Christmas morning we will be up at four for an early jump. We will eat our Christmas dinner at midday at a twenty minutes' eating station. There will be no Christmas gifts from home because they will have been lost somewhere since the New York office changed our route."

A drear Christmas this, certainly. But will it not be quite as drear for every other member of the company? Have you anticipated this and tried to arrange for a some Christmas cheer for them? Is there a child in the company whom you can gladden, if only by a rag or a paper doll of your own manufacture? Was it not possible to stock the day coach with a few sprigs of holly and to sing a Christmas carol or two? Oh, there are resources outside a purse, and they dwell in a generous heart and a mind that is not wholly self-centred!

So, friends of the road, I wish you a Merry Christmas! Wherever you are I know that you can make it merry. Gilded it may not be, comfortable it may not be, but the merriment that has its source in the generous nature, the memory that is brief for griefs and long for joys, the power to adapt one's self to an environment, and to laugh at the burr-like discomforts of it, the talent for much laughter and few tears—this you have, because you are a player, and that is the reason that no matter where you are you may have a Merry Christmas.

*

Some day there will be a special enactment that Frank Keenan shall not appear in any production that possesses a star. This provision will be made for the protection of stars, that their light may not be caused to pale into the collective refulgence of a Milky Way.

It is not Mr. Keenan's fault that we are prone to forget the rightful star in following his movements about the boards. Quite unconsciously he does his work so well that the limelight of our attention centres upon him. From that instant when his shabby gray coat flutters its challenge from the litter in which he is carried on the stage, to the moment when sitting in the shade of a realistic stage tree he half-snarls at his daughter's suitor, "I don't like a hair of your head," then softens into a mood of relenting with, "But come back soon," we look only at him when he is on the stage, think only of him when he is off it.

He gets into the soul skin of the irascible, tender hearted Southern general, the lovable composite made up of equal parts of honey and red pepper, hypnotises us into an ardent affection for the man who fought as well as he loved, and who was big enough to forgive. We will remember General Warren as we remember Hazel Kirke and Josh Whitcomb and Lady Babble and Herr Von Barwig, the characters we have enjoyed with the heart as much as with the brain. He is of that choice dramatic company that forces us to laugh, though we struggle to be grave, and wrings tears from us when we would give all we possess to be cheerful.

Frank Keenan's face is clear cut, with delicate, though strong features, and an almost uncanny power of reflecting scimitar like emotions. When he played the scene with his daughter, in which he tries to compel her to give up some despatches that will involve her lover, the face is so sinister that it seems to bode murder. Yet in the same act it is suffused by the tenderest feelings that dwell in the warmest chambers of a man's heart. What he can denote with his face, he denotes as well by his voice. One little sentence of his surrender of his own will to his daughter's happiness, "the tag," reveals in fewer than ten dozen words, virulent hatred and fatherly affection.

There is no actor on the stage who makes fewer gestures. By him no flicker of an eyelash is wasted. His hands, small for a man, and thin, are utilised but twice for gestures in The Warrens of Virginia. Once their fingers work nervously as any one who has had a stormy scene in an office knows the fingers of a man who tries to repress his anger work. Again, they are flung aloft in the anguish of a bitter mood of despair.

The stamp of the rigid Belasco school of instruction is upon Charlotte Walker's acting in The Warrens. "Tone down, not up," we can almost hear the master adjure her. "Chin down and in. You are a woman, not a peleca." So in her acting we miss the shrill tones that we forgave her for her face. We miss, too, that exquisite line from point of chin to swell of bosom that some sculptor must have told her to preserve at the cost of all dramatic unities. Miss Walker secured it by pointing that chin toward the stars. Mr. Belasco has lowered the chin, as he has lowered the voice, to normal.

Her face bears the same bewitching resemblance to a wild rose at dew time as in the long period of her vicissitudes, when she considered going back to her Texas, because she believed it was easier to roundup a stampeding herd than to build other than a beauty reputation on the Broadway stage. But the Rialto legend has it that she, before buying her ticket to San Antonio, called upon David Belasco.

"For heaven's sake, take me!" she begged.

The result was The Warrens of Virginia, in which Miss Walker achieves the illusion of the actress, which is not to charm, but to make us feel.

To C. D. Waldron, a youth of stalwart good looks, fell the heavy task of acting without the aid of speech. The young man has scarcely a "slide" of lines. His aids in the difficult scenes in which he is forced to play the spy, a role at which his youthful heart of a hero rebels, are manly posturing, and a pair of eyes, larger than the eyes of most men, and which he makes a whole vocabulary of woe.

For the doldrums you cannot do better than take a dose of Mrs. Charles G. Craig's Sapho. No trouble is strong enough to stand against fat, black Sapho's laugh.

THE MATINEE GIRL.

ART IN GREASE PAINTS

SOME of the unusual colors in the paintings of the old masters that have long been a mystery to the artists of modern times may have had their origin in a way not unlike that which has produced the rare and unusual coloring in the pictures made by a Broadway actor.

Maclyn Arbuckle is the actor in question, and he is interesting in more ways than as the star in The Round Up. He makes a grease-paint picture that cannot be surpassed for richness in coloring. For a long time Mr. Arbuckle kept the method of coloring his pictures a secret, and such artists as Frederick Remington and Harrison Fisher grew green with envy. His secret was at last explained and the mystery becomes the basis of an interesting story.

About seven or eight years ago Mr. Arbuckle was traveling with an attraction through the West. His company had arrived in a Western town that was alive with Indians and it was an easy matter to come in contact with one almost anywhere. Along about dusk in the afternoon Mr. Arbuckle wandered into a saloon to have a drink and talk with the bartender. The only other inhabitant of the saloon was an Indian, to Mr. Arbuckle one of the most interesting Indians he had ever seen. The Indian was sick and in a surly mood. To a person who has lived in the West it is not necessary to explain that an Indian very much dislikes having his picture drawn. To draw this Indian's picture, therefore, was a perilous undertaking.

"To me," said Mr. Arbuckle, "the spectacle that Indian made, huddled up in that chair, with the surly look on his face, was a too tempting sight, so I took a piece of paper out of my pocket and began to draw. The Indian scowled and reached for his gun. The bartender, giving me an anxious look, said, 'Say, pard, you'll have to cut that out.' I understood, and crumpled the paper in my hands. But I was determined to have that picture. A newspaper was lying on the bar and I saw I could draw him with my back turned by looking in the mirror. Turning to the bartender I acquainted him with my design. The bartender, by way of distracting attention, kept up a conversation while I got the outlines of that Indian's make-up. His many colored garb made such an impression upon my mind that I sought a coloring, after I returned to my dressing-room, in my grease-paints. The grease-paints answered the purpose all right, but one hot day the grease ran, and my picture was spoiled.

"Shortly afterwards I received a shirt from a laundry with a cardboard in it, placed there to hold it in shape. That Indian was so impressed upon my mind that I tried him again,—this time on the cardboard. The next day when I looked at the picture I found the colors had changed into deeper hues. The paint had sunk in the cardboard leaving behind colors no artist's blends could develop. Now I do all my pictures on cardboard, and the effect is marvelous. That's how I came to draw grease-paint pictures."

Not the least interesting is the manner in which these pictures are painted. Mr. Arbuckle no longer uses an outline made by a pencil, but smears a stick of grease-paint on the cardboard and works it out with his fingers. No brush is used. To see him working one might think his object was a mud pie, but the result is quite a different thing. In the case of the Indian head, reproduced here, a stick of black grease-paint was smeared upon the cardboard. From the face the black was wiped away and other colors added to give the proper texture to the skin. The blanket and other parts were likewise treated with different colors until the desired shade was produced. The hair is a coal-black, the face a copper color and the blanket is a deep red.

On being requested to give an explanation of his method of drawing, Mr. Arbuckle said:

"How do I do it? With my fingers—a separate finger for each color. First I smear a stick of grease-paint on the cardboard. Sometimes it's black, sometimes red, as the subject demands. Then, with my fingers, I touch it up, with red here and yellow there, making a nose or an eye in this way, wherever necessary. The picture on cardboard is made the same way in which I would go about making up my face. I find these pictures grow richer and deeper in colors as they mature with age."

With the exception of a red bandanna handkerchief, which adorned his head, the picture shown here is a reproduction of the sick, surly Indian, as he sat in that saloon out West, several years ago.

Mr. Arbuckle lays no claim to being an artist. He has never taken a lesson in drawing in his life. But simply to divert himself at times he draws these grease-paint pictures, the coloring of which aroused the curiosity of artists wherever his work was known.

Maybe the painters of old were not so skilful in the blending of colors, which artists of the present day are unable to reproduce, but had some secret of blending, which was more the result of nature, rather than art, and might be explained in a way not unlike that which explains the coloring in the remarkable grease-paint pictures by this well-known actor.

Maclyn Arbuckle is a Texan by birth. Much of his education was obtained in school at Glasgow, Scotland, and in Boston. It was the wish of his parents that he should become a clergyman, but such an occupation was not to his liking, and he left school and returned home.

The elder Arbuckle then placed his son in line to become a physician, by securing for him a position in a local drug store. He mixed wrong syrups and broke so many bottles that he was thought more aptly employed in a hardware store. One week settled the hardware business, after which he was employed by his father as manager of a stock farm. This work suited him, but his father had higher aims for him and he was placed in a banking house in Dallas. This work he could not endure, and he went to Texarkana, where he entered a law office and began to study law. He was admitted to the bar and a few years later ran for justice of the peace. He was defeated, and it was then that he began to look to the stage as his natural field of endeavor. He had long been a student of Shakespeare, and when Peter Baker, the German comedian, came his way he joined his forces. And this was the beginning of the theatrical career of this versatile actor, who can do many things besides act and make grease-paint pictures.

THE SICK INDIAN

Grease Paint Sketch by Maclyn Arbuckle

ttian. Mr. Warfield always walks to and from the theatre, be he three blocks or three miles from it.

"Take a long walk," he advises a friend, whether the friend be considering bankruptcy, matrimony or any other imprudence. It is his panacea for every ill, running the gamut of human ills, from toothache to spurned affection.

Robert Loraine rides as assiduously as David Warfield walks.

Robert Edeson is an amateur carpenter, a better and more composed than Wilton Lackaye.

Bridge-whist is the beginning and end and middle of all recreations for J. H. Dodson. He declares that it is the queen of pleasures.

Robert Mantell wishes that hay grew the year 'round, so that he might make hay every year as he does in July on his farm at Atlantic Highlands.

Louis James thinks no pleasure is comparable to sitting in a rocking chair on the back veranda, facing the Atlantic Ocean, of his home, "Liberty Hall," at Monmouth Beach. "A smoke, a stroll and a chat," is William Faversham's recipe for recreation.

CIBBER'S OPINIONS.

COLLEY CIBBER, in his *Dissertations*, says of Garrick, "Though I have as quick a perception of the merits of this actor as his greatest admirers, and have not less pleasure from his performance, when he condescends to pursue simple nature, yet I am not therefore to be blind to his studied tricks, his overfondness for extravagant attitudes, frequent affected starts, convulsions, twitchings, jerkings of the body, sprawling of the fingers, clapping the breast and pockets, his pantomimical manner of acting every word in a sentence, with a set of mechanical motions in constant use, the caricatures of gestures.

"If I may be allowed a conjecture concerning things before my own time, it shall be that the pantomimical excellences of Rich gave rise to these extravagances. Garrick was undoubtedly a most diligent student of his art, and attended with severe assiduity both to the beauties and defects of his youthful contemporaries. Rich was then in his meridian, and a wonderful mimic; strical exhibitions. Men of genius have mostly been discovered in new plays. Auditors are so far from being capable of making a cool and dispassionate comparison between a young and an old performer that they constantly go, and especially to comedy, not with a picture in their minds how a character should be represented, but of the manner in which the same part has been performed by some celebrated actor. This is carried by the ignorant part of the audience to such excess that an actor who came out in the part of Mungo at Covent Garden was censured because the garter, which hung down as a token of drunkenness, was on the wrong leg; that is, it was on the contrary leg to that on which Mr. Dibdin was accustomed to wear it, and consequently wrong. Original characters, then, must in general establish the fame of players. It was his performance of Lord Ogsby which convinced everybody that Mr. King was an actor of great genius. Mr. Garrick and Mr. Colman were sensible of his merit before, or they would not have entrusted their play in his hands. On the performance of Lord Ogsby, the play of The Clan-

FLORENCE REED

"Nothing makes me so happy or rests me so much as acting," says Rose Stahl. "I've been so physically tired, so mentally harassed, that just to drive to the theatre and get ready for a part has been absolute torture; but once on the stage, everything and everybody is forgotten—swept away by the delicious wave of magnetic harmony on which a player's mind and soul seem to float out to an audience, receiving in return such a wondrous amount of sympathy that mind and body are rejuvenated and refreshed."

Robert Mantell takes most pleasure in his farm at Atlantic Highlands, N. J., where he divides the Summer between studying Shakespearean roles and hoeing corn in his favorite field.

James O'Neill, who would have been a priest had he not been an actor, amuses himself by visiting the parish houses where his priest friends reside and advising them as to their parochial duties. "If I had been as my family intended me to be—Father O'Neill instead of James O'Neill—I should have done thus," he says to the brothers, who listen to his words with respectful attention.

Edwin Bresse likes best to play golf, and to sail into the teeth of a northern gale off a rough coast.

ADA PATTERSON.

that Garrick, before his taste was mature, should think the expressive dumb show of Rich might be introduced with effect in stage dialogue is not surprising. Woodward, who had not Garrick's powers of pleasing without those adventitious trappings of false ornament, was unwilling to forego any means of obtaining applause; though his judgment might condemn his practice, as I have reason to suppose it did, for he was a man of strong sense and did not want monitors. King, though not Woodward's equal as Harlequin, was his superior as an actor; for he obtained as much applause in a more correct and masterly style. He has likewise proved himself capable of more variety. Woodward was confined to fops, valets or characters out of or beyond nature; in these latter, perhaps, he never had his peer; but King has gone a greater round—the sparkling wit, the sprightly rake, the gay gentleman, the choleric and surly father, the worn out debauchee, the canting hypocrite, the arch valet and the impudent coxcomb, have successfully delighted the town when personated by Mr. King. I need but mention Witwould, Ranger, Sir Anthony Absolute, etc., to recall a train of pleasing ideas into the minds of all who have been accustomed to the-

destine Marriage depended; for which reason Mr. Garrick, who wrote the character, intended to have played it himself, but being taken ill while it was in rehearsal, it was given to Mr. King; and though Mr. Garrick recovered soon enough to have resumed his part, he was so struck when he beheld Mr. King's conception and execution of it at rehearsal, that he owned he did not think he could perform it in so masterly a manner. Indeed, Mr. King's performance of that character has always been regarded as perfection itself by every judge of life, of manners and of the human heart. There is another species of character in which he is always beheld with infinite pleasure. The benevolent misanthrope, when personated by him, is a most respectable, though apparently contradictory, being; and his performance stamps him with such reality that even those whose sphere of life has never brought them acquainted with such people, for they seldom exist but among the higher and refined ranks of society, are convinced of the felicity and identity of the portrait."

The gentle Colley was a thorough critic of his contemporaries, praising their good and condemning their bad qualities unreservedly.

TO A MOLE.

O, mole on her lip,
Say, why don't you slip
Just half-an-inch downward, so slyly to sip
The honey that hangs on her pomegranate mouth?
Such booty were well worth a short journey south!

Or, why don't you slide
Just a bit to one side,
Where, deep in a dimple, you're able to hide;
Or climb up the smooth, satin mount of her cheek—
Like a rose-tinted glacier—seclusion to seek
In the depths of her eye,
Where swift shadows lie,
Like mountain lake mirroring clouds in the sky?

The reason is not
That you are a blot—
No money could buy such a real "beauty spot"—
Your oddity fairly enhances the grace
And piquancy, too, of her beautiful face;
But, still, on my soul,
You're an impudent mole,
And when I behold you I scarce can control
The pressing temptation—(that's too good to miss)—
Of trying to brush you away with a kiss.

WILLARD HOLCOMB.

AN EARLY PRIMA DONNA.

THE first Italian woman vocalist in England appeared as far back as 1692, according to an advertisement in the London *Gazette* of that year. She sang at the concerts given at York Buildings. The first concert, made up principally of Italian music, was given in 1692 by Signor Tosi, the author of a treatise on singing which was much valued in the fashionable world, for even then Italian singing was in great repute. The "Italian lady" announced in 1692 as being so famous for her singing, was Francesca Margheritta de l'Epine, the first Italian singer of any note who appeared in England. She went to England with a German musician of the name of Greber, and hence we find her in some of the musical squibs of the day called "Greber's Peg." She sang in the Italian operas and at concerts and other musical entertainments until the year 1718, when she retired and married the celebrated Dr. Pepusch. She was an excellent musician, being not only an accomplished singer, but an extraordinary performer on the harpsichord. She was so swarthy and ill-favored that her husband used to call her Hecate, a name to which she answered with perfect good humor; but her want of personal charms did not prevent her from enjoying the uninterrupted favor of the public. By her marriage with Dr. Pepusch she brought him a fortune of £10,000, a sum which, by relieving him from the daily cares and toils of his profession, enabled him to follow his favorite pursuit of learned researches into the history and antiquities of his art. The lady was much esteemed for her virtues as well as for her talents. Her sister came to England, and the ladies are mentioned in Swift's Journal to Stella, "August 6, 1711. We have a music meeting in our town (Windsor) to-night. I went to the rehearsal of it, and there was Margheritta and her sister, and another drab, and a parcel of fiddlers. I was weary and would not go to the meeting, which I am sorry for, because I heard it was a great assembly."

GALLIC SUBMISSION.

AFTER the performance of Hamlet at the Théâtre Français in December, 1824, the audience called for Talma and Madame Duchenois. For nearly half an hour no one appeared upon the stage; the clamor was deafening. At length Talma came forward, bowed and made his exit, like Banquo's ghost. This did not satisfy the audience, and they again began with cries for Duchenois. The row was at its height when a little man with a blue sash entered one of the boxes. In an instant all was hushed; the audience suspended its breath. The man was a commissary of police. "In future," said the little man, "no actor will be suffered to comply with those calls of the audience, after the performance shall have terminated." The parterre was aghast. "Talma appeared," said one. "He did wrong," replied the little man; "the authorities have commanded as I have informed you, and if you wish to hear the afterpiece you will be silent." The chop-fallen audience sat down; the little man took snuff; and the entertainment proceeded without further interruption.

A POPULAR SONG.

ACCORDING to a learned writer on music, the origin of that well-known but rarely well sung melody, "We Won't Go Home Till Morning," is a greater mystery than the source of the Nile. Its age is certainly venerable, for when Napoleon's army was in Egypt in 1799, and the band struck up this tune, its effect on the Bedouins was electrical. They leaped and shouted and embraced one another deliriously. They averred they were listening to the oldest and most popular tune of their people. It is thought that the melody was brought to Europe from the Dark Continent in the eleventh century by the Crusaders. Although the tune has become associated in this country with that rebellious spirit which strong liquors engender, it is possible that it was intended to fulfill quite a different purpose. The jerkiness of the rhythm and the note of irresponsibility which are the salient characteristics of the melody, however, hardly warrant one belief that the song was originally an Egyptian funeral march.

MAURICE MAETERLINCK.

DREAM on, O dreamer of that mystic world
Where rainbow tinted tears of Sorrow gleam,
And Joy's rare gifts, and Passion's coloured fire
Soft mingle in the glamour of Love's dream.
Sing on, O sweetest singer of that realm
Where Music's l'ps touch Pity's, all afire——
Thy songs, thy dreams, and rich imaginings
Shall lure us to thy Land of Soul's Desire.

L. G. MCCLUNG.

THE MATINEE GIRL

I DON'T like people who don't like Christmas. I hear the chorus of dissent, the "You don't mean it." But I do mean it. Mark that I did not say I don't like the people who dread Christmas. We all dread it to some extent in our pocketbooks, even though not in our hearts. It has become the Old Man of the Sea of the holidays. The biggest purse in the world, crammed with the ugly new gold pieces fresh from the hideous pattern in the United States Mint cannot stretch over the vast territory of our fancied needs at Christmas. For at the great annual heartwarming we want to "remember" every one, especially those to whom we have seemed to be careless throughout the year. Perhaps this fact in itself is a valuable hint for next year. A little more consideration the next twelvemonths, and there will be less need of costly absolution on the Christmas of 1908.

It is the only season at which the number of our friends appalls us. Ninety-five friends and twenty-five dollars for gift money is a hard problem in mathematics. That it is which introduces the element of dread into our anticipation of the merry day. But to that problem as to all others we must bring as aids our courage and resolution. Memory is the kernel of the nut of Christmas. A wee card with a sprig of engraved holly and a "God bless you" on it has brought me more pleasure than an unexpectedly and unwarrantably expensive Christmas offering. "Remember" as many of your friends as possible, but let taste and self-restraint be the watchwords in your Christmas shopping. They are the only weapons to drive out "the dread of Christmas."

My dislike is for those persons who dislike Christmas.

To dislike Christmas argues that we have allowed the embers of human interests and affections to go out on the hearthstones of our lives. What if this twenty-fifth of December is duller and emptier for us than the last? We are tiny atoms in the swirl of the human universe, and if we can find no amusement within we can find much in looking out at the evolutions of the other atoms. If by any of the mischances of life there be a temporary ache in our own hearts this Natal Day we should not pass farther the undesirable gift. It is the day of all days when we should break down the walls of our prison of self. My best Christmas wish is that there be a general jail delivery from this worst of prisons.

More and more we are recognising that Christmas is the holiday of children, but it is the day on which we should all be children. We should approach it with the light and careless heart of childhood, glad that the shop windows are more beautiful than ever, glad that in the sense of sight and the faculty of enjoyment all those wonderful sights are ours, glad that somewhere busy fingers and loving hearts are weaving and planning gifts, glad that every one is thinking not of himself, but of other selves on this day.

If there be no money in our purses there may be good wishes for all the big world in our hearts. If our own lives be lonely we should be great enough to be glad that there are many lives that have not known loneliness. And out of the deep well of brother or sister love for humanity will splash some drops of human love and kindness upon us.

"But it is different with us," mutters Mr. or Miss Mummer. "We have had a bad season. The management has not been appreciative. Seven weeks of one-night stands have broken our spirits and our hearts.

"We will be playing in a barn on Christmas Eve. On Christmas morning we will be up at four for an early jump. We will eat our Christmas dinner at midday at a twenty minutes' eating station. There will be no Christmas gifts from home because they will have been lost somewhere since the New York office changed our route."

A drear Christmas this, certainly. But will it not be quite as drear for every other member of the company? Have you anticipated this and tried to arrange for a some Christmas cheer for them? Is there a child in the company whom you can gladden, if only by a rag or a paper doll of your own manufacture? Was it not possible to stock the day coach with a few sprigs of holly and to sing a Christmas carol or two? Oh, there are resources outside a purse, and they dwell in a generous heart and a mind that is not wholly self-centred!

So, friends of the road, I wish you a Merry Christmas! Wherever you are I know that you can make it merry. Gilded it may not be, comfortable it may not be, but the merriment that has its source in the generous nature, the memory that is brief for griefs and long for joys, the power to adapt one's self to an environment, and to laugh at the burr-like discomforts of it, the talent for much laughter and few tears—this you have, because you are a player, and that is the reason that no matter where you are you may have a Merry Christmas.

*

Some day there will be a special enactment that Frank Keenan shall not appear in any production that possesses a star. This provision will be made for the protection of stars, that their light may not be caused to pale into the collective refulgence of a Milky Way.

It is not Mr. Keenan's fault that we are prone to forget the rightful star in following his movements about the boards. Quite unconsciously he does his work so well that the limelight of our attention centres upon him. From that instant when his shabby gray coat flutters its challenge from the litter in which he is carried on the stage, to the moment when sitting in the shade of a realistic stage tree he half-snarls at his daughter's suitor, "I don't like a hair of your head," then softens into a mood of relenting with, "But come back soon," we look only at him when he is on the stage, think only of him when he is off it.

He gets into the soul skin of the irascible, tender hearted Southern general, the lovable composite made up of equal parts of honey and red pepper, hypnotises us into an ardent affection for the man who fought as well as he loved, and who was big enough to forgive. We will remember General Warren as we remember Hazel Kirke and Josh Whitcomb and Lady Babble and Herr Von Barwig, the characters we have enjoyed with the heart as much as with the brain. He is of that choice dramatic company that forces us to laugh, though we struggle to be grave, and wrings tears from us when we would give all we possess to be cheerful.

Frank Keenan's face is clear cut, with delicate, though strong features, and an almost uncanny power of reflecting celestial like emotions. When he played the scene with his daughter, in which he tries to compel her to give up some despatches that will involve her lover, the face is so sinister that it seems to bode murder. Yet in the same act it is suffused by the tenderest feelings that dwell in the warmest chambers of a man's heart. What he can denote with his face, he denotes as well by his voice. One little sentence of his surrender of his own will to his daughter's happiness, "the tag," reveals in fewer than ten dozen words, virulent hatred and fatherly affection.

There is no actor on the stage who makes fewer gestures. By him no flicker of an eyelash is wasted. His hands, small for a man, and thin, are utilized but twice for gestures in The Warrens of Virginia. Once their fingers work nervously as any one who has had a stormy scene in an office knows the fingers of a man who tries to repress his anger work. Again, they are flung aloft in the anguish of a bitter mood of despair.

The stamp of the rigid Belasco school of instruction is upon Charlotte Walker's acting in The Warrens. "Tone down, not up," we can almost hear the master adjure her. "Chin down and in. You are a woman, not a pelican." So in her acting we miss the shrill tones that we forgave her for her face. We miss, too, that exquisite line from point of chin to swell of bosom that some sculptor must have told her to preserve at the cost of all dramatic unities. Miss Walker secured it by pointing that chin toward the stars. Mr. Belasco has lowered the chin, as he has lowered the voice, to normal.

Her face bears the same bewitching resemblance to a wild rose at dew time as in the long period of her vicissitudes, when she considered going back to her Texas, because she believed it was easier to roundup a stampeding herd than to build other than a beauty reputation on the Broadway stage. But the Rialto legend has it that she, before buying her ticket to San Antonio, called upon David Belasco.

"For heaven's sake, take me!" she begged.

The result was The Warrens of Virginia, in which Miss Walker achieves the illusion of the actress, which is not to charm, but to make us feel.

To C. D. Waldron, a youth of stalwart good looks, fell the heavy task of acting without the aid of speech. The young man has scarcely a "side" of lines. His aids in the difficult scenes in which he is forced to play the spy, a role at which his youthful heart of a hero rebels, are manly posturing, and a pair of eyes larger than the eyes of most men, and which he makes a whole vocabulary of woe.

For the doldrums you cannot do better than take a dose of Mrs. Charles G. Craig's Sapho. No trouble is strong enough to stand against fat, black Sapho's laugh.

THE MATINEE GIRL.

ART IN GREASE PAINTS

SOME of the unusual colors in the paintings of the old masters that have long been a mystery to the artists of modern times may have had their origin in a way not unlike that which has produced the rare and unusual coloring in the pictures made by a Broadway actor.

Maclyn Arbuckle is the actor in question, and he is interesting in more ways than as the star in The Round Up. He makes a grease-paint picture that cannot be surpassed for richness in coloring. For a long time Mr. Arbuckle kept the method of coloring his pictures a secret, and such artists as Frederick Remington and Harrison Fisher grew green with envy. His secret was at last explained and the mystery becomes the basis of an interesting story.

About seven or eight years ago Mr. Arbuckle was traveling with an attraction through the West. His company had arrived in a Western town that was alive with Indians and it was an easy matter to come in contact with one almost anywhere. Along about dusk in the afternoon Mr. Arbuckle wandered into a saloon to have a drink and talk with the bartender. The only other inhabitant of the saloon was an Indian, to Mr. Arbuckle one of the most interesting Indians he had ever seen. The Indian was sick and in a surly mood. To a person who has lived in the West it is not necessary to explain that an Indian very much dislikes having his picture drawn. To draw this Indian's picture, therefore, was a perilous undertaking.

"To me," said Mr. Arbuckle, "the spectacle that Indian made, huddled up in that chair, with the surly look on his face, was a too tempting sight, so I took a piece of paper out of my pocket and began to draw. The Indian scowled and reached for his gun. The bartender, giving me an anxious look, said, 'Say, pard, you'll have to cut that out.' I understood, and crumpled the paper in my hands. But I was determined to have that picture. A newspaper was lying on the bar and I saw I could draw him with my back turned by looking in the mirror. Turning to the bartender I acquainted him with my design. The bartender, by way of distracting attention, kept up a conversation while I got the outlines of that Indian's make-up. His many colored garb made such an impression upon my mind that I sought a coloring, after I returned to my dressing-room, in my grease-paints. The grease-paints answered the purpose all right, but one hot day the grease ran, and my picture was spoiled.

"Shortly afterwards I received a shirt from a laundry with a cardboard in it, placed there to hold it in shape. That Indian was so impressed upon my mind that I tried him again—this time on the cardboard. The next day when I looked at the picture I found the colors had changed into deeper hues. The paint had sunk in the cardboard leaving behind colors no artist's blends could develop. Now I do all my pictures on cardboard, and the effect is marvelous. That's how I came to draw grease-paint pictures."

Not the least interesting is the manner in which these pictures are painted. Mr. Arbuckle no longer uses an outline made by a pencil, but smears a stick of grease-paint on the cardboard and works it out with his fingers. No brush is used. To see him working one might think his object was a mud pie, but the result is quite a different thing. In the case of the Indian head, reproduced here, a stick of black grease-paint was smeared upon the cardboard. From the face the black was wiped away and other colors added to give the proper texture to the skin. The blanket and other parts were likewise treated with different colors until the desired shade was produced. The hair is a coal-black, the face a copper color and the blanket is a deep red.

On being requested to give an explanation of his method of drawing, Mr. Arbuckle said:

"How do I do it? With my fingers—a separate finger for each color. First I smear a stick of grease-paint on the cardboard. Sometimes it's black, sometimes red, as the subject demands. Then, with my fingers, I touch it up, with red here and yellow there, making a nose or an eye in this way, wherever necessary. The picture on cardboard is made the same way in which I would go about making up my face. I find these pictures grow richer and deeper in colors as they mature with age."

With the exception of a red bandanna handkerchief, which adorned his head, the picture shown here is a reproduction of the sick, surly Indian, as he sat in that saloon out West, several years ago.

Mr. Arbuckle lays no claim to being an artist. He has never taken a lesson in drawing in his life. But simply to divert himself at times he draws these grease-paint pictures, the coloring of which aroused the curiosity of artists wherever his work was known.

Maybe the painters of old were not so skillful in the blending of colors, which artists of the present day are unable to reproduce, but had some secret of blending, which was more the result of nature, rather than art, and might be explained in a way not unlike that which explains the coloring in the remarkable grease-paint pictures by this well-known actor.

Maclyn Arbuckle is a Texan by birth. Much of his education was obtained in school at Glasgow, Scotland, and in Boston. It was the wish of his parents that he should become a clergyman, but such an occupation was not to his liking, and he left school and returned home.

The elder Arbuckle then placed his son in line to become a physician, by securing for him a position in a local drug store. He mixed wrong syrups and broke so many bottles that he was thought more aptly employed in a hardware store. One week settled the hardware business, after which he was employed by his father as manager of a stock farm. This work suited him, but his father had higher aims for him and he was placed in a banking house in Dallas. This work he could not endure, and he went to Texarkana, where he entered a law office and began to study law. He was admitted to the bar and a few years later ran for justice of the peace. He was defeated, and it was then that he began to look to the stage as his natural field of endeavor. He had long been a student of Shakespeare, and when Peter Baker, the German comedian, came his way he joined his forces. And this was the beginning of the theatrical career of this versatile actor, who can do many things besides act and make grease-paint pictures.

THE SICK INDIAN

Grease Paint Sketch by Maclyn Arbuckle

frian. Mr. Warfield always walks to and from the theatre, be he three blocks or three miles from it.

"Take a long walk," he advises a friend, whether the friend be considering bankruptcy, matrimony or any other imprudence. It is his panacea for every ill, running the gamut of human ills, from toothache to spurned affection.

Robert Loraine rides as assiduously as David Warfield walks.

Robert Edeson is an amateur carpenter, a better and more composed man Wilton Lackaye.

Bridge whist is the beginning and end and middle of all recreations for J. H. Dodson. He declares that it is the queen of pleasures.

Robert Mantell wishes that hay grew the year 'round, so that he might make hay every year as he does in July on his farm at Atlantic Highlands.

Louis James thinks no pleasure is comparable to sitting in a rocking chair on the back veranda, facing the Atlantic Ocean, of his home, "Liberty Hall," at Monmouth Beach. "A smoke, a stroll and a chat," is William Faversham's recipe for recreation.

CIBBER'S OPINIONS.

COLLEY CIBBER, in his *Observations*, says of Garrick, "Though I have no quick a perception of the merits of this actor as his greatest admirers, and have not less pleasure from his performances, when he condescends to please simple nature, yet I am not therefore to be blind to his faulting sides, his overbusiness for extravagant attitudes, frequent affected starts, convulsions, tortortions, jerkings of the body, quivering of the fingers, clapping the breast and pockets, his pantomimical manner of acting every word in a sentence, with a set of mathematical motions to construct one, the contrivers of gesticulation.

"If I may be allowed a conjecture concerning things before my own time, it shall be that the pantomimical excellency of Rich gave rise to these extravagances. Garrick was undoubtedly a most diligent student of his art, and attended with severe assiduity both to the haunting and defects of his youthful contemporaries. Rich was then in his meridian, and a wonderful mimic: distant exhibitions, like of genius have rarely been discovered in new plays. Audiences are so far from being capable of making a cool and dispassionate comparison between a young and an old performer that they constantly go, and especially to comedy, not with a picture in their minds how a character should be represented, but of the manner in which the same part has been performed by some celebrated actor. This is carried by the ignorant part of the audience to such excess that an actor who came out in the part of Hamlet at Covent Garden was censured because the garter, which hung down as a point between the shoulders, was on the wrong leg; that is, it was on the contrary leg to that on which Mr. Dibdin was accustomed to wear it, and consequently wrong. Original characters, then, must in general establish the fame of players. It was his performance of Lord Ogsby which convinced everybody that Mr. King was an actor of great genius. Mr. Garrick and Mr. Colman were sensible of his merit before, or they would not have entrusted their play in his hands. On the performance of Lord Ogsby, the play of The Clandestine Marriage depended; for which reason Mr. Garrick, who wrote the character, intended to have played it himself, but being taken ill while it was in rehearsal, it was given to Mr. King; and though Mr. Garrick recovered soon enough to have resumed his part, he was so struck when he beheld Mr. King's conception and execution of it at rehearsal, that he owned he did not think he could perform it in so masterly a manner. Indeed, Mr. King's performance of that character has always been regarded as perfection itself by every judge of life, of manners and of the human heart. There is another species of character in which he is always beheld with infinite pleasure. The benevolent misanthrope, when personated by him, is a most respectable, though apparently contradictory, being; and his performance stamps him with such reality that even those whose sphere of life has never brought them acquainted with such people, for they seldom exist but among the higher and refined ranks of society, are convinced of the fidelity and identity of the portrait."

The gentle Colley was a thorough critic of his contemporaries, praising their good and condemning their bad qualities unreservedly.

FLORENCE REED

"Nothing makes me so happy or rests me so much as acting," says Rose Stahl. "I've been so physically tired, so mentally harassed, that just to drive to the theatre and get ready for a part has been absolute torture; but once on the stage, everything and everybody is forgotten—swept away by the delicious wave of magnetic harmony on which a player's mind and soul seem to float out to an audience, receiving in return such a wonderous amount of sympathy that mind and body are rejuvenated and refreshed."

Robert Mantell takes most pleasure in his farm at Atlantic Highlands, N. J., where he divides the Summer between studying Shakespearean roles and hoeing corn in his favorite field.

James O'Neill, who would have been a priest had he not been an actor, amuses himself by visiting the parish houses where his priest friends reside and advising them as to their parochial duties. "If I had been as my family intended me to be—Father O'Neill instead of James O'Neill—I should have done thus," he says to the brothers, who listen to his words with respectful attention.

Edwin Breese likes best to play golf, and to sail into the teeth of a northern gale off a rough coast.

ADA PATTERSON.

TO A MOLE.

O, mole on her lip,
Say, why don't you slip
Just half-an-inch downward, so slyly to slip
The honey that hangs on her pomegranate mouth?
Such booty were well worth a short journey south!

Or, why don't you slide
Just a bit to one side,
Where, deep in a dimple, you're able to hide;
Or climb up the smooth, satin mount of her cheek—
Like a rose-tinted glacier—entwine to seek
In the depths of her eye,
Where swift shadows lie,
Like mountain lake mirroring clouds in the sky?

The reason is not
That you are a blot—
No money could buy such a real "beauty spot"—
Your oddity fairly enhances the grace
And piquancy, too, of her beautiful face;
But, still, on my soul,
You're an impudent mole,
And when I behold you I scarce can control
The pressing temptation—(that's too good to miss)—
Of trying to brush you away with a kiss.

WILLARD HOLCOMB.

AN EARLY PRIMA DONNA.

THE first Italian woman vocalist in England appeared as far back as 1692, according to an advertisement in the London *Gazette* of that year. She sang at the concerts given at York Buildings. The first concert, made up principally of Italian music, was given in 1692 by Signor Tosi, the author of a treatise on singing which was much valued in the fashionable world, for even then Italian singing was in great repute. The "Italian lady" announced in 1692 as being so famous for her singing, was Francesca Margheritta de l'Epine, the first Italian singer of any note who appeared in England. She went to England with a German musician of the name of Greber, and hence we find her in some of the musical squibs of the day called "Greber's Peg." She sang in the Italian operas and at concerts and other musical entertainments until the year 1718, when she retired and married the celebrated Dr. Pepusch. She was an excellent musician, being not only an accomplished singer, but an extraordinary performer on the harpsichord. She was so swarthy and ill-favored that her husband used to call her Hecate, a name to which she answered with perfect good humor; but her want of personal charms did not prevent her from enjoying the uninterrupted favor of the public. By her marriage with Dr. Pepusch she brought him a fortune of £10,000, a sum which, by relieving him from the daily cares and toils of his profession, enabled him to follow his favorite pursuit of learned researches into the history and antiquities of his art. The lady was much esteemed for her virtues as well as for her talents. Her sister came to England, and the ladies are mentioned in Swift's journal to Stella, "August 6, 1711. We have a music meeting in our town (Windsor) to-night. I went to the rehearsal of it, and there was Margheritta and her sister, and another drab, and a parcel of fiddlers. I was weary and would not go to the meeting, which I am sorry for, because I heard it was a great assembly."

GALLIC SUBMISSION.

AFTER the performance of Hamlet at the Théâtre Français in December, 1834, the audience called for Talma and Madame Duchenois. For nearly half an hour no one appeared upon the stage; the clamor was deafening. At length Talma came forward, bowed and made his exit, like Banquo's ghost. This did not satisfy the audience, and they again began with cries for Duchenois. The row was at its height when a little man with a blue sash entered one of the boxes. In an instant all was hushed; the audience suspended its breath. The man was a commissary of police. "In future," said the little man, "no actor will be suffered to comply with those calls of the audience, after the performance shall have terminated." The parterre was aghast. "Talma appeared," said one. "He did wrong," replied the little man; "the authorities have commanded as I have informed you, and if you wish to hear the afterpiece you will be silent." The chop-fallen audience sat down; the little man took snuff; and the entertainment proceeded without further interruption.

A POPULAR SONG.

ACCORDING to a learned writer on music, the origin of that well-known but rarely well sung melody, "We Won't Go Home Till Morning," is a greater mystery than the source of the Nile. Its age is certainly venerable, for when Napoleon's army was in Egypt in 1798, and the band struck up this tune, its effect on the Bedouins was electrical. They leaped and shouted and embraced one another deliriously. They averred they were listening to the oldest and most popular tune of their people. It is thought that the melody was brought to Europe from the Dark Continent in the eleventh century by the Crusaders. Although the tune has become associated in this country with that rebellious spirit which strong liquors engender, it is possible that it was intended to fulfill quite a different purpose. The jerkiness of the rhythm and the note of irresponsibility which are the salient characteristics of the melody, however, hardly warrant one belief that the song was originally an Egyptian funeral march.

MAURICE MAETERLINCK.

DREAM on, O dreamer of that mystic world
Where rainbow tinted tears of Sorrow gleam,
And Joy's rare gifts, and Passion's coloured fire
Soft mingle in the glamour of Love's dream.
Sing on, O sweetest singer of that realm
Where Music's l'pa touch Pity's, all afire—
Thy songs, thy dreams, and rich imaginings
Shall lure us to thy Land of Soul's Desire.

L. G. MCCLUNG.

THE MATINEE GIRL

I DON'T like people who don't like Christmas. I hear the chorus of dissent, the "You don't mean it." But I do mean it. Much that I did not say I don't like the people who dread Christmas. We all dread it to some extent in our pocketbooks, even though not in our hearts. It has become the Old Man of the Sea of the holidays. The biggest puns in the world, crammed with the ugly new gold pieces fresh from the hideous pattern in the United States Mint cannot stretch over the vast territory of our fancied needs at Christmas. For at the great annual heartwarming we want to "remember" every one, especially those to whom we have seemed to be careless throughout the year. Perhaps this fact in itself is a valuable hint for next year. A little more consideration the next twelvemonths, and there will be less need of costly absolution on the Christmas of 1909.

It is the only season at which the number of our friends appalls us. Ninety-five friends and twenty-five dollars for gift money is a hard problem in mathematics. That it is which introduces the element of dread into our anticipation of the merry day. But to that problem as to all others we must bring an aide our courage and resolution. Memory is the kernel of the nut of Christmas. A wee card with a sprig of engraved holly and a "God bless you" on it has brought me more pleasure than an unexpectedly and unwarrantably expensive Christmas offering. "Remember" as many of your friends as possible, but let taste and self-restraint be the watchwords in your Christmas shopping. They are the only weapons to drive out "the dread of Christmas."

My dislike is for those persons who dislike Christmas.

To dislike Christmas argues that we have allowed the embers of human interests and affections to go out on the hearthstones of our lives. What if this twenty-fifth of December is duller and emptier for us than the last? We are tiny atoms in the swirl of the human universe, and if we can find no amusement within we can find much in looking out at the evolutions of the other atoms. If by any of the mischances of life there be a temporary ache in our own hearts this Natal Day we should not pass farther the undesirable gift. It is the day of all days when we should break down the walls of our prison of self. My best Christmas wish is that there be a general jail delivery from this worst of prisons.

More and more we are recognising that Christmas is the holiday of children, but it is the day on which we should all be children. We should approach it with the light and careless heart of childhood, glad that the shop windows are more beautiful than ever, glad that in the sense of sight and the faculty of enjoyment all those wonderful sights are ours, glad that somewhere busy fingers and loving hearts are weaving and planning gifts, glad that every one is thinking not of himself, but of other selves on this day.

If there be no money in our purses there may be good wishes for all the big world in our hearts. If our own lives be lonely we should be great enough to be glad that there are many lives that have not known loneliness. And out of the deep well of brother or sister love for humanity will splash some drops of human love and kindness upon us.

"But it is different with us," mutters Mr. or Miss Mummer. "We have had a bad season. The management has not been appreciative. Seven weeks of one-night stands have broken our spirits and our hearts.

"We will be playing in a barn on Christmas Eve. On Christmas morning we will be up at four for an early jump. We will eat our Christmas dinner at midday at a twenty minutes' eating station. There will be no Christmas gifts from home because they will have been lost somewhere since the New York office changed our route."

A drear Christmas this, certainly. But will it not be quite as drear for every other member of the company? Have you anticipated this and tried to arrange for a some Christmas cheer for them? Is there a child in the company whom you can gladden, if only by a rag or a paper doll of your own manufacture? Was it not possible to stock the day coach with a few sprigs of holly and to sing a Christmas carol or two? Oh, there are resources outside a purse, and they dwell in a generous heart and a mind that is not wholly self-centred!

So, friends of the road, I wish you a Merry Christmas! Wherever you are I know that you can make it merry. Gilded it may not be, comfortable it may not be, but the merriment that has its source in the generous nature, the memory that is brief for griefs and long for joys, the power to adapt one's self to an environment, and to laugh at the burr-like discomforts of it, the talent for much laughter and few tears—this you have, because you are a player, and that is the reason that no matter where you are you may have a Merry Christmas.

*

Some day there will be a special enactment that Frank Keenan shall not appear in any production that possesses a star. This provision will be made for the protection of stars, that their light may not be caused to pale into the collective refulgence of a Milky Way.

It is not Mr. Keenan's fault that we are prone to forget the rightful star in following his movements about the boards. Quite unconsciously he does his work so well that the limelight of our attention centres upon him. From that instant when his shabby gray coat flutters its challenge from the litter in which he is carried on the stage, to the moment when sitting in the shade of a realistic stage tree he half-snarls at his daughter's suitor, "I don't like a hair of your head," then softens into a mood of relenting with, "But come back soon," we look only at him when he is on the stage, think only of him when he is off it.

He gets into the soul skin of the irascible, tender hearted Southern general, the lovable composite made up of equal parts of honey and red pepper, hypnotises us into an ardent affection for the man who fought as well as he loved, and who was big enough to forgive. We will remember General Warren as we remember Hazel Kirke and Josh Whitcomb and Lady Babbie and Herr Von Barwig, the characters we have enjoyed with the heart as much as with the brain. He is of that choice dramatic company that forces us to laugh, though we struggle to be grave, and wrings tears from us when we would give all we possess to be cheerful.

Frank Keenan's face is clear cut, with delicate, though strong features, and an almost uncanny power of subduing subaltar like emotions. When he played the scene with his daughter, in which he tries to compel her to give up some despatches that will involve her lover, the face is so sinister that it seems to bode murder. Yet in the same act it is suffused by the tenderest feelings that dwell in the warmest chambers of a man's heart. What he can denote with his face, he denotes as well by his voice. One little sentence of his surrender of his own will to his daughter's happiness, "the tag," reveals in fewer than ten dozen words, virulent hatred and filthy affection.

There is no actor on the stage who makes fewer gestures. By him no flicker of an eyelash is wasted. His hands, small for a man, and thin, are utilised but twice for gestures in The Warrens of Virginia. Once their fingers work nervously as any one who has had a stormy scene in an office knows the fingers of a man who tries to repress his anger work. Again, they are flung aloft in the anguish of a bitter mood of despair.

The stamp of the rigid Belasco school of instruction is upon Charlotte Walker's acting in The Warrens. "Tone down, not up," we can almost hear the master adjure her. "Chin down and in. You are a woman, not a pelican." So in her acting we miss the shrill tones that we forgave her for her face. We miss, too, that exquisite line from point of chin to swell of bosom that some sculptor must have told her to preserve at the cost of all dramatic unities. Miss Walker secured it by pointing that chin toward the stars. Mr. Belasco has lowered the chin, as he has lowered the voice, to normal.

Her face bears the same bewitching resemblance to a wild rose at dew time as in the long period of her vicissitudes, when she considered going back to her Texas, because she believed it was easier to roundup a stampeding herd than to build other than a beauty reputation on the Broadway stage. But the Rialto legend has it that she, before buying her ticket to San Antonio, called upon David Belasco.

"For heaven's sake, take me!" she begged.

The result was The Warrens of Virginia, in which Miss Walker achieves the ideal of the actress, which is not to charm, but to make us feel.

To C. D. Waldron, a youth of stalwart good looks, fell the heavy task of acting without the aid of speech. The young man has scarcely a "side" of lines. His side in the difficult scenes in which he is forced to play the spy, a role at which his youthful heart of a hero rebels, are manly posturing, and a pair of eyes larger than the eyes of most men, and which he makes a whole vocabulary of woe.

For the doldrums you cannot do better than take a dose of Mrs. Charles G. Craig's Sapho. No trouble is strong enough to stand against fat, black Sapho's laugh.

THE MATINEE GIRL.

ART IN GREASE PAINTS

SOME of the unusual colors in the paintings of the old masters that have long been a mystery to the artists of modern times may have had their origin in a way not unlike that which has produced the rare and unusual coloring in the pictures made by a Broadway actor.

Maclyn Arbuckle is the actor in question, and he is interesting in more ways than as the star in The Round Up. He makes a grease-paint picture that cannot be surpassed for richness in coloring. For a long time Mr. Arbuckle kept the method of coloring his pictures a secret, and such artists as Frederick Remington and Harrison Fisher grew green with envy. His secret was at last explained and the mystery becomes the basis of an interesting story.

About seven or eight years ago Mr. Arbuckle was traveling with an attraction through the West. His company had arrived in a Western town that was alive with Indians and it was an easy matter to come in contact with one almost anywhere. Along about dusk in the afternoon Mr. Arbuckle wandered into a saloon to have a drink and talk with the bartender. The only other inhabitant of the saloon was an Indian, to Mr. Arbuckle one of the most interesting Indians he had ever seen. The Indian was sick and in a surly mood. To a person who has lived in the West it is not necessary to explain that an Indian very much dislikes having his picture drawn. To draw this Indian's picture, therefore, was a perilous undertaking.

"To me," said Mr. Arbuckle, "the spectacle that Indian made, huddled up in that chair, with the surly look on his face, was a too tempting sight, so I took a piece of paper out of my pocket and began to draw. The Indian scowled and reached for his gun. The bartender, giving me an anxious look, said, 'Say, pard, you'll have to cut that out.' I understood, and crumpled the paper in my hands. But I was determined to have that picture. A newspaper was lying on the bar and I saw I could draw him with my back turned by looking in the mirror. Turning to the bartender I acquainted him with my design. The bartender, by way of distracting attention, kept up a conversation while I got the outlines of that Indian's make-up. His many colored garb made such an impression upon my mind that I sought a coloring, after I returned to my dressing-room, in my grease-paints. The grease-paints answered the purpose all right, but one hot day the grease ran, and my picture was spoiled.

"Shortly afterwards I received a shirt from a laundry with a cardboard in it, placed there to hold it in shape. That Indian was so impressed upon my mind that I tried him again—this time on the cardboard. The next day when I looked at the picture I found the colors had changed into deeper hues. The paint had sunk in the cardboard leaving behind colors no artist's blends could develop. Now I do all my pictures on cardboard, and the effect is marvelous. That's how I came to draw grease-paint pictures."

Not the least interesting is the manner in which these pictures are painted. Mr. Arbuckle no longer uses an outline made by a pencil, but smears a stick of grease-paint on the cardboard and works it out with his fingers. No brush is used. To see him working one might think his object was a mud pie, but the result is quite a different thing. In the case of the Indian head, reproduced here, a stick of black grease-paint was smeared upon the cardboard. From the face the black was wiped away and other colors added to give the proper texture to the skin. The blanket and other parts were likewise treated with different colors until the desired shade was produced. The hair is a coal-black, the face a copper color and the blanket is a deep red.

On being requested to give an explanation of his method of drawing, Mr. Arbuckle said:

"How do I do it? With my fingers—a separate finger for each color. First I smear a stick of grease-paint on the cardboard. Sometimes it's black, sometimes red, as the subject demands. Then, with my fingers, I touch it up, with red here and yellow there, making a nose or an eye in this way, wherever necessary. The picture on cardboard is made the same way in which I would go about making up my face. I find these pictures grow richer and deeper in colors as they mature with age."

With the exception of a red bandanna handkerchief, which adorned his head, the picture shown here is a reproduction of the sick, surly Indian, as he sat in that saloon out West, several years ago.

Mr. Arbuckle lays no claim to being an artist. He has never taken a lesson in drawing in his life. But simply to divert himself at times he draws these grease-paint pictures, the coloring of which aroused the curiosity of artists wherever his work was known.

Maybe the painters of old were not so skillful in the blending of colors, which artists of the present day are unable to reproduce, but had some secret of blending, which was more the result of nature, rather than art, and might be explained in a way not unlike that which explains the coloring in the remarkable grease-paint pictures by this well-known actor.

Maclyn Arbuckle is a Texan by birth. Much of his education was obtained in school at Glasgow, Scotland, and in Boston. It was the wish of his parents that he should become a clergyman, but such an occupation was not to his liking, and he left school and returned home.

The elder Arbuckle then placed his son in line to become a physician, by securing for him a position in a local drug store. He mixed wrong syrups and broke so many bottles that he was thought more aptly employed in a hardware store. One week settled the hardware business, after which he was employed by his father as manager of a stock farm. This work suited him, but his father had higher aims for him and he was placed in a banking house in Dallas. This work he could not endure, and he went to Texarkana, where he entered a law office and began to study law. He was admitted to the bar and a few years later ran for justice of the peace. He was defeated, and it was then that he began to look to the stage as his natural field of endeavor. He had long been a student of Shakespeare, and when Peter Baker, the German comedian, came his way he joined his forces. And this was the beginning of the theatrical career of this versatile actor, who can do many things besides act and make grease-paint pictures.

THE SICK INDIAN

Grease Paint Sketch by Maclyn Arbuckle

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

Published by

THE DRAMATIC MIRROR COMPANY

121 West Forty-Second Street

(Between Broadway and Sixth Ave.)

HARRISON GREY FISKE, President, 12 West 45th Street.

LYMAN O. FISKE, Secy. and Treas. 121 West 42d Street.

CHICAGO OFFICE:

(Otis L. Colburn, Representative)

40 Grand Opera House Building.

HARRISON GREY FISKE, Editor.

ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page $60; Half-Page, $100; One Page, $180.

Professional Cards, 15 cents an agate line, single insertion; $1.50 a line for three months. Five lines the smallest card taken. Theatre cards, 10 cents per agate line, single insertion; $1.75 a line for three months. Four lines the smallest card taken.

Reading Notices (marked "" or "Adv."), 50 cents a line.*

Charges for inserting. For terms furnished on application.

"Preferred" positions and black electrotypes subject to extra charge.

Each page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.

The Mirror office is open to receive advertisements every Monday until 5.30 p. m.

SUBSCRIPTION.

One year, $4; six months, $2; three months, $1.25. Payable in advance. Single copies, 10 cents.

FOREIGN.

Canadian subscriptions $5.04 per annum. All other foreign countries $6.50, postage prepaid.

Telephone number, 979 Bryant.

Registered cable address, "Dramirror."

The Dramatic Mirror is sold in London at Paul Mall American Exchange, Carlton St., Regent St.; Norman's Tourists' Agency, 29 Haymarket, S. W.; Murray's Exchange, 8 Northumberland Ave., W. C. In Paris at Brentano's, 17 Avenue de l'Opera. In Liverpool, at Lafarche, 69 Lime St. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript.

Entered at the New York Post Office as Second-Class Matter.

Published every Tuesday.

NEW YORK - - - - DECEMBER 21, 1907.

Largest Dramatic Circulation in the World.

VARIOUS VIEWS.

As readers well know, the question of Sunday amusements is not confined to New York. It is a live issue in various cities, among them being several places in the West in which regular dramatic performances on Sunday long have been given, apparently to public approval. There seems at the moment to be a common movement either to suppress Sunday amusements or to more clearly define those amusements that are permissable on that day.

As New York is the American centre of life and activity, the movement here against Sunday amusements naturally attracts much more attention than such a movement confined to quieter cities would draw. The situation here, too, is different, in that New York is the most cosmopolitan city in the world and numbers among its heterogeneous mass great bodies of persons whose religious faith does not lead them to respect Sunday more than a secular day, with others of foreign habit and training that look to Sunday as a legitimate day for recreation.

It is interesting in the present aspect of affairs to note the views of those who represent sentiment in various places both with respect to the situation here and its influence on other cities. The metropolitan press generally has spoken for a repeal of laws based on ancient sentiment and habit, and for enactments at least somewhat in line with present conditions of life and the complexion of population. An editorial in the Brooklyn *Eagle*, a journal which, while metropolitan, still has an immediate field more homogeneous than Manhattan, after stating the condition of affairs here and noting the widespread local protest against Blue Law enforcement, says:

> From all this a considerable state of excitement is bound to result. The people of New York will never endure the sort of wholesale closing now being adopted. Their protest will be loud and strong. That protest will go to the Legislature, to meet in three weeks. There is grave danger that the effect of the local indignation will be to push the legal pendulum to the other extreme. Instead of a law closing all entertainments we are in danger of getting a law which will license all. That would put the New York Sunday on the same plane as that of New Orleans, St. Louis or Chicago, a step greatly to be deplored.
>
> The way to avoid such a reaction is to secure an agreement here in New York as to what the new law shall be. The conservative men on both sides should unite in a movement of this kind for a law which will permit harmless Sunday entertainment while it excludes the immoral and the pernicious. If we should, unfortunately, come to a contest between all Sunday shows and no Sunday shows New York would be for the wide open Sunday and the wide open Sunday would win. The men who wish to preserve the distinctive character of our Sunday should unite with the managers who wish to give creditable and clean entertainments for a new law which can be passed, enforced and respected. The line is not hard to draw, provided fair-minded men set out to ascertain it. It should be drawn in a spirit of fairness and common sense and with a frank recognition of the fact that this is the twentieth century and not the eighteenth.

The Springfield (Mass.) *Union* believes that there will be a modification of the Sunday laws in this State, "as there seems to be a considerable amount of sentiment in favor of Sunday amusements," though it thinks such a modification will be difficult, basing its opinion on the doings of the Massachusetts Legislature at the last session.

Rochester has fallen in line with the banning movement. The *Herald* of that city regards the movement there as due to the growing popularity of the cheap moving picture "shows," and says that "if public sentiment favors the opening of theatres and other places of amusement on Sunday, such sentiment can only be manifested legally by amending the penal code of the State," without committing itself one way or the other.

In Kansas City, where Sunday amusements long have been permitted, readers know that strenuous means to suppress them have been taken. The *Journal* of that city notes that there is no State law in Missouri against theatre and kindred amusements on Sunday, and states that the prosecutions there have proceeded on an archaic statute defining Sunday labor and its prohibition. There, as in some other cities where the movement against Sunday amusements is active, the press intimates a sentiment in favor of something different from old-time illiberality.

The outcome here and elsewhere no doubt will be more liberal laws on this subject.

AN OPHELIA REALLY INSANE.

In Percy Fitzgerald's History of the English Stage there is an interesting story of Mrs. Verbruggan, who became insane through the treachery of her friend, the actress Santlow. One day, during a lucid interval, she asked her attendant what play was to be performed that evening, and was told that it was Hamlet. In this play she had won one of her greatest triumphs in the character of Ophelia, and with that cunning which is usually allied to insanity, she found means to elude the care of her servants and hurried to the theatre. Here she concealed herself until the moment when Ophelia was to make her appearance in her insane state, and then, before Miss Santlow, who played the part that evening, could make her entrance, she pushed by her on to the stage and at once took up the role, giving a far more perfect representation of madness than the utmost exertions of mimic art could do. She was, in truth, Ophelia herself, and the storm of applause with which her exit was greeted dumfounded the performers and overwhelmed her rival. This last effort, however, had exhausted her vital powers, and she died while being conveyed home.

A MUSICIAN'S REPROOF.

Even in the days of Colley Cibber the musical genius seems often to have been subjected to the same annoying indifference and impoliteness so common in New York at the present day. Cibber himself gives this example:

"While the famous Corelli, at Rome, was playing some musical composition of his own to a select company in the private apartment of his patron Cardinal, he observed, in the hight of his harmony, His Eminence was engaging in a detached conversation, upon which he suddenly stopped short and gently laid down his instrument. The Cardinal, surprised at the unexpected cessation, asked him if a string was broken. To which Corelli, in an honest consciousness of what was due to his music, replied, 'No, sir, I was only afraid I interrupted business.' His Eminence took the reproof in good part and broke off his conversation to hear the whole concerto played over again."

SOTHERN'S PRACTICAL WIT.

Although Laura Keene and the elder Sothern were good friends, they were continually at variance, and many amusing anecdotes are told of their little tiffs.

On one occasion Miss Keene lost her temper while they were together in the evening in the parlor of a hotel. Sothern stood the beautiful Laura's railings in silence for a few moments, then without a word ambled over to the gas jet with his best Dundreary hop, and turned down the flame.

"Wait a bit, Laura," said he, then as the room settled into darkness, "Now go ahead. I do hate to see such a pretty face in a rage!"

MACBETH'S DESCENDANTS.

Charlotte Cushman, great actress and fine woman though she was, had a brusque way of getting at the root of things which sometimes astonished people. Her criticism, made in 1860, regarding Edwin Booth's Macbeth was most characteristic. Upon seeing a rehearsal of the play, she remarked to a friend: "Judging from Mr. Booth's rehearsals of Macbeth, he must have had in mind a polished and very intellectual conception of the character, but he must remember that Macbeth is the grandfather of all the—Bowery villains!"

THEATRICAL RETROSPECTIONS.

The following by Richard Cumberland appeared in Oxberry's *Dramatic Biography*, January, 1826:

"It is of a long succession of departed favorites, eminent in their profession, that I could speak within the period of nearly seventy years. To have seen them and retain a lively recollection of their persons and performances is amongst the few gratifications which time bestows upon old age in compensation for much better comforts which he takes away.

"I can imagine that I sit and hear the deep-toned and declamatory roll of Quin's sonorous recitation; solemn, articulate, and round; dealt out with that pendantic, magisterial air as if he were a professor lecturing his pupils *ex cathedrâ*, and not an actor addressing his audience from the stage. I can fancy that I see him sawing the air with his unwieldy arm, whilst the line labored as he mouthed it forth. A vast full-bottom perriwig, bepowdering a velvet coat embroidered down the seams, a long cravat, square-toed, high-heeled shoes, and rolled silk stockings clothing two sturdy legs that rivaled balustrades, were in his day the equipments of a modern tragic hero; whilst the hoop and shape (as we see it represented by Hogarth) surmounted by a high plumed helmet over the aforesaid full-bottom, denoted the Roman or Grecian chief in his ancient and appropriate costume. We saw those things without amazement then.

"Let me not, however, fail to recollect that this Atlas of the stage could stand under the enormous globe of Falstaff's paunch and carry himself through that eccentric character with consummate pleasantry. When I saw him once in that part I was very young and of course very easily amused; but I was in my much riper state of judgment when I kept much more careful watch upon Henderson, in the same part, and his performance was, according to my conception of good acting, one of those instances so summed up of absolute histrionic perfection; and I class it, in my idea of excellence, with the Lear of Garrick, the Lady Macbeth of Mrs. Pritchard, the Penruddock of Kemble, and, I must take leave to add, with the Iago of Mr. Cooke.

"Quin was not a confined actor. He did not walk in a narrow path, but took a circuit in his road to fame through all the graver casts of the legitimate sententious comedy. He would not have done much for the merry dramatists of the present day, but to the writers of the middle age, Vanbrugh and Farquhar and Congreve, he was a tower of strength. I believe he was oratorical preceptor to King George III. I know that he taught Lord Halifax and some other persons of distinction, and, until the pointed, penetrating style of Garrick gave a less laborious and a quicker current to poetic measure, Quin's Atlantic swell kept its majestic roll unrivaled.

"It is no new thing to tell the world that Quin was a mannerist. Every tragic performer, male or female, has been, is, and will be, a mannerist, as long as the stage endures. Mrs. Cibber was decidedly such. I have her now in my mind's eye. I behold a slender, graceful form, from the wings of a wide expanded hoop petticoat (pushed sideways on the stage), 'rise like an exhalation.' As she advanced in the character of Calista, Belvidera, Monimia, she pitched her recitation in that plaintive key from which she hardly ever varied, and you felt yourself professedly at a tragedy in the first sentence that she uttered. It was sweet, but it was sweetness that sickened you: a song that wearied you; a charm that unnerved: a perfume that stifled you. You would have thanked Mr. Fawcett or any other saw grinder to have broken the spell. There was no bearing the pathetic prolongation of one silver tone, although melodious as Apollo's harp. Neither is there any reason why metrical recitation should copy the mechanical correctness of a steam engine; because heroic lines are of the same length, it does not imply that they must all be set to the same tune and sung in the same time. Let the heroine who wishes to have mourners at her death, recollect that the swan only sings when she is dying. Whilst I am writing this I have Mrs. Henry Siddons in my thoughts; and as this is the one only instance in which she shares the feelings of her prototype, I sincerely wish her to dismiss it. Every picture must have light and shade; the eye enjoys the change of seasons; so does the ear, of sounds. The tragic performer should be aware that the passions must not be wearied by continual solicitation; the strong appeal must be reserved for great occasion. No hearer can sit through five long acts of continual lamentation; the finest feelings are the most fugacious; they can only be arrested by a master hand, and they can be held but for a certain time: a tedious petition destroys its own purpose, and a loquacious pleader is not calculated to excite compassion.

"Mrs. Cibber was extremely elegant and alluring in her action; her very frame was fashioned to engage your pity, for it seemed wasted with sorrow and sensibility; the cheek was hollow and the eye was joyless; there was neither youth, nor health, nor beauty; yet, perhaps, in the representation of many of her characters she became more impressive by the privation of those charms than she would have been in the possession of them. I have heard some who remembered her contend that as an actress she has never been equaled. I am not of that opinion. Her style and manner harmonized with Barry's, as Mrs. Pritchard's did with Garrick's. Barry was the Mark Antony and Romeo of the stage; Garrick would have played Macbeth and Abel Drugger in the same night, and Mrs. Pritchard would have played with him as Lady Macbeth and Doll Common. Foote said that Garrick would have rehearsed Richard the Third before a kitchen fire in July to amuse the boy that turned the spit. I do not know that Mrs. Pritchard would have done quite as much, but she was so little fastidious about her cast of parts that she took first, second or third, as they fell to her lot; and as Nature was her guide, she always appeared to be the very character she assumed. Whilst she could display the finest powers in the loftiest parts, I have seen her play the humble confidante to Mrs. Cibber's heroine and never give elevation to a single line above its pitch and station in the drama. I remember her coming out in the part of Clarinda, in The Suspicious Husband, whilst Garrick acted Ranger. The unfitness of her age and person only added to the triumph of her talents. As Garrick's genius could dilate his stature, so could her excellence give grace and juvenility to her person. In short, he might have played a giant, and she a fairy, if Shakespeare would have written parts for them. On the first night of The Jealous Wife, at which I was present, she rescued Garrick from his embarrassment and the audience from its languor, when she broke out and feigned a fit that electrified the theatre and saved the play."

EXCEPTIONS.

When Lord Orrery and David Garrick were discussing upon theatrical subjects, the peer took occasion to mention Mossop as the greatest tragedian of the age, excepting Garrick himself. "By no means," said the player, "as it is well known that his voice is coarse and unharmonious."

"Well, but excepting his voice, you'll allow him to have all the other requisites of a great tragedian?"

"No, his action has a feature of sameness in it that must ever destroy the necessary delusion of the scene."

"Well, but Garrick, excepting his voice and action, you'll allow him to have all the other requisites of a great tragedian?"

"No, his conceptions are not governed by truth."

"Well, well, but Garrick, excepting his voice, action and conception, you'll allow him, I hope, to have all the other requisites of a great tragedian?"

"No, his person is to the last degree ungraceful."

"Well, well, my friend Davy, to be sure I don't understand these matters so well as you, but the devil's in it if you won't allow, excepting his voice, action, conception and person, that he has all the other requisites of a great tragedian?"

"Yes, yes, my lord, allow me these four trifling impediments, and I will give you full credit for your encomium on Mossop."

THE USHER

In Kansas City an ordinance to place a censorship on the theatre is pending. Apparently it is intended that this censorship shall rest in the police authorities, and that in cases of arrest on the judgment exercised a trial in police court will follow, a defendant having the privilege of appeal to a higher court dealing with crime and misdemeanor.

"It is no disparagement to the officials who might thus be empowered to make arrests or impose penalties to say that, take them as they come, many of them would not be good judges as to what should be permitted and what should be prohibited in the theatres," says the Kansas City *Star* editorially. "Undoubtedly the safest and best plan would be to have an official or a commission with arbitrary powers such as are exercised by the fire warden or the inspector of buildings, whose judgment would be final, provided such an official or commission would always be chosen with strict regard for personal fitness. Yet a mayor making such appointments might be either a bigoted purist or a dangerous liberal, and he might make his appointments with reference to his personal views of the theatre. Obviously, the only man who is a competent judge of what the theatre should offer is the man who is an habitual playgoer, who takes his family to the theatre, who knows the stage and understands its subtler side as well as its obvious expositions."

Confusion—or worse—must follow the placing of a power of theatre censorship in the hands of any city department of government. And even the alternative judgment suggested by the *Star*—that of the habitual playgoer—represents but a single intelligence that might through some idiosyncracy nullify the rights to rational enjoyment of a mass of theatregoers individually as well fitted to judge as the single person selected.

♣

New York critics gave Bernard Shaw's Cæsar and Cleopatra very favorable "notices" last season.

The London critics have just administered to that glittering *potpourri*, which savored strongest of Shaw himself, though carrying many other ingredients, a slashing slating.

William Archer, one of Shaw's earliest adherents in London, calls Cæsar and Cleopatra a "glittering hotchpotch of poetic-philosophic drama, fantasy, farce, travesty, topical illusion, historical imagination and wanton anachronism," and another critic declares that the piece "vindicates Shakespeare," who really, although now some years dead, does not seem to need that office.

♣

The Detroit *News Tribune*, by the way, *apropos* of the idea of one of the London critics that Shaw's play vindicates Shakespeare, editorially discusses the attacks upon the great bard by Shaw and Tolstoi, and as to the latter's dissection of King Lear remarks that the great Russian pessimist "makes out his case"—*i. e.*, that "every character in the *dramatis personæ* is a mere vehicle, through which the poet spouts his own personal feelings and ideas."

Yet Shaw's attack upon Shakespeare, in essence like that of Tolstoi, is based on the modern reformer's notions as to the impracticability of even great poetry from the viewpoint of modern life, which has problems to study and solve, and thus wastes time with poetic and romantic things.

The Detroit editor, however, puts his finger on the real merits in this matter, when he says:

A certain person, of some literary taste, too, of our acquaintance, was reading Tolstoi's brochure, following carefully and with compelled assent, the points made against the great poet's Lear, and—'twas after midnight—found himself going asleep in his chair. He struggled to keep his eyes open, but couldn't, and, finally, throwing the great Russian aside, picked up off the table a volume of Shakespeare, turned over the leaves in a half done to that very play, and began to read. He had not got twenty lines into the first scene before he was awake and alert, and read through the whole play with the intensest sustained interest. He found all the faults which Tolstoi pointed out, all right, but he found something else which took a grip on him which could not be shaken off until the last line was read, and even then left a thrill which lingered with continued vibrations.

Even those who will not enlist with Shaw and Tolstoi in the work of reforming the world may be willing to acknowledge the *bona fides* of such reformers; but no power of argument yet made known is for a moment effective against the pleasure and the solace that Shakespeare furnishes.

Shakespeare may be old-fashioned, but he is still—and will continue—a vital force. It is not too much to say that he will long survive Shaw and Tolstoi, for while the influence of such men may work needed reforms, their note will disappear with the necessity for their labors. He would be a prophet crying in the wilderness who would predict that Shakespeare's fame could ever expire.

♣

Another of the very few actors of the old school that have delighted playgoers has passed away.

The death of J. H. Stoddart removes a player who, although he had lived retired for some time, had thousands of warm friends and admirers whose memories of him will long be cherished.

Mr. Stoddart had a prominent place in the best of the old stock companies that made New York famous as a centre of dramatic achievement, and after the dissolution of those organizations and the coming of new methods in the theatre he still held a place by right of ability and popularity until age drew him into the peaceful life he had earned.

Half a century or more of his eighty-one years was spent in the American theatre, the greater part of the period in New York; and throughout that time he was an ornament to the stage, while his private life was without a blemish.

The younger generation of players ill can spare such an exemplar, and the public will always associate this fine old actor with his famous associates who have long since departed.

ACTORS WHO DIED ACTING.

Montfleury, the French actor, was noted as one of the greatest players of his time for characters highly tragic. He died of the violent efforts he made in representing Orestes in the Andromache of Racine. The author of the "Parnasse Reforme" makes him thus express himself in the shades:

"Ah! how sincerely do I wish that tragedies had never been invented! I might then have been yet in a state capable of appearing on the stage; and if I should not have attained the glory of sustaining sublime characters, I should at least have trifled agreeably, and have worked off my spleen in laughing. I have wasted my lungs in the violent emotions of jealousy, love and ambition. A thousand times have I been obliged to force myself to represent more passions than Le Brun ever painted or conceived. I saw myself frequently obliged to dart terrible glances; to roll my eyes furiously in my head, like a man insane; to frighten others by extravagant grimaces; to imprint on my countenance the redness of indignation and hatred; to make the paleness of fear and surprise succeed each other by turns; to express the transports of rage and despair; to cry out like a demoniac, and, consequently, to strain all the parts of my body to make them fitter to accompany these different impressions. The man, then, who would know of what I died, let him not ask if it is of the fever, the dropsy, or the gout—but let him know it is of the Andromache!"

Bond, the tragic actor, felt so exquisitely the character of Lusignan, in Zara, which he personated, that Zara, when she in turn addressed the old man, found him dead in his chair.

The assumption of a variety of characters by a person of an irritable and delicate nature may have a very serious effect on the mental faculties. This remark is founded on sufficient evidence. It would not be difficult to draw up a list of actors who have fallen martyrs to their tragic characters. The reader may recollect several modern instances.

Baron, who was the French Garrick, had a most elevated notion of his profession. He used to say that tragic actors should be nursed on the laps of queens. Nor was his vanity inferior to his enthusiasm for his profession, for, according to him, the world might see once in a century a Cæsar, but that it required a thousand years to produce a Baron. The French writers have preserved a variety of little anecdotes which testified the admirable talents he displayed. They have recorded one observation of his respecting actors which is not less applicable to poets and to painters. "Rules," said Baron, "may teach us not to raise the arms above the head: but if passion carries them it will be well done; passion knows more than art."

ACTORS' SOCIETY MOVES.

The Actors' Society of America moved into its new home at 133 West Forty-fifth Street week before last, and the first monthly meeting was held there on Dec. 9.

Photo by Turner.

MAX L. SCHRADE.

As The Frisco Kid in A Race Across the Continent.

NEWS FROM SOUTH AFRICA.

The London Gaiety Company—Katherine Pole—Variety News.

(Special Correspondence of The Mirror.)

JOHANNESBURG, S. A., Nov. 15.—The London Gaiety company has returned here with a splendid organization under a new stage manager, William Clark, who has his company well in hand. The Beauty of Bath is a play entirely new to Johannesburg. The play goes off without a hitch, and I think it will be a great success. Frank Greene as Lieutenant Richard Alington has the principal part, which suits him to a T. Lottie Sargent, Mrs. Goodge; Bert D'arcy, Sir Timothy Bun, and Arthur Laceby, Lord Quom, are excellent studies. Maimie Brickwell, The Beauty of Bath, is successful in every way. Mabel Medrow, Lady Bun; Eva Brickwell, Mrs. Alington, and Ethel Clark, Countess of Orpington, are all good. Alice Pollard, Miss Truly St. Cyr, is splendid. Tiny Tim, Lemon Goodge, the boy in buttons, is the baby of the company and is very good.

Katherine Pole, who was married here a few years ago, is returning to the stage for a few nights by presenting Jedbury Junior. This piece was one of her successes when with the Sans Nelson company. This well-known actress is sure to draw big houses.

At the Empire Palace of Varieties, the management is to be congratulated upon the engagement of the well-known burlesque actress, Marie Loftus, for a six weeks' season in Johannesburg. Miss Loftus is one of the best turns that has visited South Africa, and that is saying a lot. She is encored again and again. During the past week one of her most popular items has been a series of imitations of singers, past and present, which were exceedingly good.

Among other new turns are the Alaskas comedy acrobats, who do a lot to amuse the audience; Jessie Merrilees, vocalist and commedienne, also has an excellent soprano voice that is heard to advantage; Lena Willard, Trovollo the ventroquilist, and Forde, the Sousloffs, and the bioscope complete a good bill.

F. B. DILLEY.

STAGE CHILDREN'S FESTIVAL.

The annual Christmas festival for the children of the stage will be held at Pastor's Theatre on Sunday evening, Dec. 22, under the direction of Mrs. Fernandez, who will be assisted by a committee of well-known actresses. An effort is made each year to give every child just what he or she asks for, and the youngsters are invited to write to Mrs. Fernandez, mentioning their wants, which will be supplied if they are within the bounds of reason. Every child entitled to attend the festival will receive a present, and there will be the usual entertainment in Pastor's Theatre by the tots, with a general jollification afterwards in Tammany Hall.

PHYLLIS DAYE.

Here is an excellent likeness of the attractive Phyllis Daye, now being featured with Edwin Patterson's musical, Wizard of Wall Street, company. Aside from the soubrette lead and her clever single singing and dancing specialties, she is leading several of the musical numbers. This popular little fourteen-year-old girl is fast winning public favor.

SOCIETY SINGERS' DEBUT.

Mr. and Mrs. William James Baird sang at Mendelssohn Hall on Dec. 10 and were cordially received by an audience that was surprisingly large considering the weather. The programme comprised songs by Chaminade, Gounod, Handel, Berlioz, and Rossini. The assisting artists were Ada Sassoli, harpist, and George Barrère, flutist, both of whom came in for a fair share of the afternoon's applause. Mr. and Mrs. Baird, who are well known in society in Philadelphia, where they formerly resided, have been living in Paris for several years. This was their debut on the concert stage.

IN OPERATIC FORM.

The remarkable values of Marta of the Lowlands, in which Bertha Kalich is achieving her greatest success, under the direction of Harrison Grey Fiske, as well as the universality of its interest, is shown by the fact that it has been employed as the subject of an opera by Eugen D'Albert. This opera was produced in Berlin last month, and has since been repeated at the Staat Theatre, in Leipsic. In its German form the work is entitled Tiefland.

DAILEY GOES BACK TO WEBER'S.

Peter F. Dailey will be a member of Joe Weber's company when Weber's Theatre reopens with the new burlesque of The Merry Widow. Mr. Dailey was a popular member of the old Weber and Fields company, and the regular patrons will be glad to see him in his old position. Last season he was a member of Lew Fields' company, and this season has been appearing in vaudeville.

HERALD SQUARE LEASE RENEWED.

After several days of negotiations the Shuberts last week obtained a two years' extension of their lease of the Herald Square Theatre. Instead of being torn down, as originally planned, at the close of the present season the playhouse will stand for at least two more years. Many alterations and improvements will be made on the interior of the playhouse before the new lease becomes effective next Summer.

HAINES TO BE A MANAGER.

Robert T. Haines, in company with Mrs. Haines, is to enter the managerial branch of the theatrical business and will engage in the production of new plays. Western capitalists are said to be backing the venture. Mr. Haines will not leave the stage.

CHARLES BALSAR.

Photo Denton, Minneapolis.

Charles Balsar's engagement with the Orpheum Stock company at the Chestnut Street Theatre, Philadelphia, is but another link in the chain of successful engagements held by this young artist in his comparatively short career. His work in support of various well-known stars and with a number of the foremost stock organizations is now so well-known that comment is unnecessary, but attention might be called to the extraordinary praise his performance of Paul Sylvaine elicited in Harrison Grey Fiske's special company of Leah Kleschna. Mr. Balsar's quiet, forceful and extremely natural methods prompted many critics to pronounce his performance the most artistic and finished of the production. His success with Mrs. Fiske in Leah Kleschna as a member of the famous Manhattan company during the remarkable run of this play was most gratifying, for it furnished Mr. Balsar an opportunity to prove himself a versatile actor, playing as he did a role so entirely different from Paul Sylvaine.

REFLECTIONS.

Arrangements were made last week between Mrs. Leslie Carter and Ezra P. Prentiss, receiver in bankruptcy, by which a part of the profits of Mrs. Carter's tour will be paid over daily to the receiver.

Nita Allen has been engaged for one of the principle roles in Florenz Ziegfeld's new review.

Herbert Cawthorn, who was compelled to leave the cast of A Yankee Tourist at Holyoke, Mass., on Thanksgiving Day, with an attack of pneumonia, is now on the road to recovery at the Holyoke City Hospital.

The Aborn Opera Company, now at Blaney's Lincoln Square Theatre, will move to the Grand Opera House, Brooklyn, on Dec. 23, to begin an indefinite engagement, opening with Robin Hood.

Tully Marshall has been engaged for an important role in Paid in Full, which is to be produced on Dec. 23.

Mr. and Mrs. Pete Raymond (Edith von Luhe), members of the Avenue Stock company at East St. Louis, Ill., unconsciously entertained burglars at their flat one evening recently, during a performance of Thelma at the theatre. The guests carried away property valued at more than $1,000, and left no clew behind.

Victor Moore, the star in The Talk of New York, gave a farewell dinner to George M. Cohan at the Knickerbocker Theatre last Friday evening.

Fujisabshi, a Japanese musical play, will follow The Gay White Way at the Casino, opening on Jan. 6. Valeska Suratt, William Gould, Dave Lewis and Williams and Tucker will be prominent in the cast. Thomas W. Ryley is the producer.

A new song, "Dinah," has been added to The Top o' th' World, at the Majestic Theatre.

William Loraine has succeeded Arthur Weld as musical director of The Dairymaids.

Will W. Crimans and Mildred Hyland have been transferred from A Midnight Escape to The Fighting Chance to play the same line of characters.

Blanche Wayne has been engaged for the role of the widow in His Honor the Mayor.

HOMER BARTON.

Photo Ayres, Ft.

In The Heart of Maryland.

"Colonel Fulton Thorpe assumed by Homer Barton is an equally difficult piece of wartime dramatic work. In Mr. Barton it meets its master. He carried his audience completely away from all thought save his particular lines. By move his part would be ludicrous and farcical, but he lends dignity and completeness to it never equaled in a similar character."—New Haven "Palladium."

REVIEWS OF NEW PLAYS.

ANTE-HOLIDAY QUIET REIGNS IN THE THEATRES.

Novelli's Production of Nero the Only Really New Play—Sudermann's Honor Given by the Harlem Opera House Stock Company—Arnold Daly Revives Candida with Much Success—Other Plays.

To be reviewed next week:

THE SECRET ORCHARD.....Lyric
A KNIGHT FOR A DAY.....Wallack's
THE CAT AND THE FIDDLE.....West End
THE ORIGINAL COHEN.....Thalia

Lyric—Novelli.

NERO.

Poetic tragedy in five acts, by Pietro Cossa. Produced Dec. 9.

Claudio Cesare Nerone	Ernesto Novelli
Atte	O. Giannini
Seneca	L. Rossi
Vitellia, Longina	E. Pezzetti
Cherio Rufo	L. Ferretti
Menecrate	E. Piamonti
Petronio	E. Saracchi
Nevio	A. Betrone
Batillo	V. Servilio
Eulogio	R. Fantini
Vitelio	G. Del-Cerro
Mucrone	N. Pescatore
Icelo	G. Fossi
Faonte	G. Almirante
Epafrodito	O. Galeotti
A Slave-Woman of Ethiopia	M. Pantani

The first novelty of Novelli's engagement was the presentation of Pietro Cossa's Nero (Nerone) on Monday night. There have been many plays written about this particular Emperor, none of them very successful. Each dramatist has found a different phase of Nero's character to tell about, until it would appear that the gentleman was the most versatile man in history. Cossa's Nero is a licentious egotist, alternately cruel and good natured, obviously degenerate and insane. The play is scarcely more than a series of incidents with much metrical talking.

In the first act Nero is seen in his palace receiving homage from his sycophants. A little of the jealousy of Acte (Atte) is indicated, in connection with Nero's regard for the slave-girl, Egloge. The Emperor descants on his ability as an actor but in a fit of anger strains his voice so that his hoarseness puts a stop to a theatrical performance. In the second act, after causing the death of Longina, a wealthy citizen, he pursues his victim's daughter to a low tavern. There he engages in a wrestling bout with an old gladiator and is defeated. His anger is assuaged by the satirical, flattering speech of Nevio, a pantomimist, and he drinks himself into a state of beastial intoxication, in spite of the pleas of Acte.

In the third act the Emperor is seen as a sculptor, demanding praise from his visitors. He further arouses Acte's jealousy by his behavior toward Egloge and refuses to give up pleasure even when notified by the Senate that Galba has been proclaimed Emperor by his soldiers. A banquet is the scene of the fourth act. Here Acte poisons Egloge and in the midst of his grief at the death of his favorite Nero learns that Galba has arrived in Rome and has been elected Emperor by the people. Deserted by all but Acte and two freed slaves, Faonte and Epafrodito, Nero flees from his palace and escapes to Faonte's hut, where, when his pursuers are at hand, he kills himself.

Novelli's characterisation of Nero is the best example of his work in heavy roles he has yet offered. He makes of the Emperor an absurd, undignified, hopelessly selfish creature, impressive by his pitiful weakness. His sonorous voice, breaking in anger to a high pitched treble, his simulation of hoarseness, his representation of drunkenness, of cunning cruelty, of superegotistic pleasure, of licentious desire, and of fear, with a strange attractiveness beneath it all, make his work in this role especially notable. In make up his face resembles those pictures of Nero in which the Emperor is represented with blonde hair and throat whiskers.

The supporting company was, as usual, excellent. Especially worthy of note was the work of Signora Giannini as Acte, Signora Rossi as Egloge, Signor Piamonti as Menecrate, the buffoon; A. Betrone as Nevio, the pantomimist, whose long speech in the second act was splendidly delivered; R. Fantini as Eulogio, N. Pescatore as Mucrone, and G. Almirante as Faonte.

On Tuesday night Novelli appeared in Henry J. Byron's comedy, Our Boys, and his repertoire for the remainder of the week was as follows: Wednesday, King Lear; Thursday, Kean; Friday, The Outlaw; Saturday matinee, A Knight Off; Saturday night, for the first time, Macbeth. A review of his performance of Macbeth will be given in next week's MIRROR.

Channing Pollock's dramatization of "The Secret Orchard" was presented last night, Dec. 16.

Harlem Opera House—Honor.

Play in four acts, by Maurice Magnus, adapted from Hermann Sudermann's Die Ehre. Produced Dec. 9.

Henry Wilkinson	Scott Slagins
Elizabeth	Ray Beveridge
Helen	Beatrice Morgan
Laurence	William A. Norton
Frank Collins	John Craig
Lord Percy Featherstone	George Howell
Darby Collins	William C. Carr
Mrs. Collins	Emilie Melville
Nellie	Louise Brunelle
Susan	Louise Randolph
Anderson	Robert Lee Hill
Mrs. Lafferty	Clara Bella Greene
Arthur McIntyre	Martin J. Faust
Thomas Hamilton	Dudley Hawley
William	Charles M. Seay
James	Ralph Irving
Hindus	James Ward
Phillip	J. Francis Dillon

The stock company at the Harlem Opera House appeared in an English adaptation of Sudermann's "class" play, Die Ehre, last week. This play, in the form of a direct translation, was given at the Standard Theatre in November, 1895, when it was withdrawn after one week; and was presented by the students of the American Academy of Dramatic Arts, at the Criterion Theatre in February, 1905, for a single performance. In a country where class distinction is recognized only in books and political speeches, many of the points of the play are likely to be misunderstood, though the present adapter has given the scenes an English atmosphere, which helps somewhat toward a proper appreciation of the conditions. The theme of the play in general, however, and has been successfully used by many playwrights—recently by Henry Arthur Jones in The Hypocrites.

A young man, son of extremely poor parents, returns home after ten years abroad and finds that his family has tacitly consented to illicit relations between his younger sister and the son of his employer and benefactor. The young man's inability to make his father and mother recognise the shame of accepting money for the loss of honor, and the hopelessness of receiving adequate satisfaction from the bourgeois father of the seducer, form the story of the play. The basic motive is supplied in the speeches of a cynical, evenly balanced man of the world, who measures honor by duty.

The performance by the members of the stock company was exceptionally good. Several of the characters require repressed acting of the highest order, and each role is distinctly individual. John Craig as the principal figure in the drama, Frank Collins, played the part with dignity and skill, and in the third act especially took excellent advantage of an emotional scene. Louise Brunelle as Nellie Collins, the victim, gave a careful, consistent performance of a role rich in emotional contrasts. Beatrice Morgan as Helen Wilkinson, sister of the betrayer and sweetheart of young Collins, played in her usual impelling manner. Emilie Melville gave an excellent impersonation of the ignorant Mrs. Collins, and Louise Randolph was good in the character part of Susan, Nellie's married sister. Ray Beveridge as Mrs. Wilkinson played well, and Clara Belle Greene was satisfactory in the small role of Mrs. Lafferty.

George Howell as Lord Featherstone, the friend of young Collins, was fitted with a role in which his talent was seen to best advantage. His characterization was clear cut and his reading remarkably good. William A. Norton as Laurence Wilkinson gave a very good impersonation of a disagreeable role. William C. Carr did some capital character work as Darby Collins, and Scott Slagins was satisfactory as Mr. Wilkinson, Sr. Robert Lee Hill as Anderson, Susan Collins' husband; Dudley Hawley as an exaggerated English "swell," and Martin J. Faust as his friend were all good, and the small roles were adequately filled.

This week, Harvest.

Fifth Avenue—The Charity Ball.

The Charity Ball still retains a large measure of popularity, and good-sized audiences wept and laughed in the same old places when it was revived last week. Edna May Spooner had a fine opportunity for emotional work in the part of Ann Cruger, and did some of the best work she has shown this season. Augustus Phillips as Rev. John Van Buren had a role that fitted him to perfection. Arthur Evers gave a strong and virile performance as Dick Van Buren. Jessie McAllister as Bess and Harold Kennedy as Alec won new honors. Edwin Curtis was in his element as Hudge Knox, and Ben Wilson scored as Franklin Cruger. Olive Grove as Mrs. Van Buren, Josephine Fox as Phyllis Lee, Eleanor Wisdom as Mrs. De Peyster, and W. L. West as Mr. Betts gave entire satisfaction. This week's play is The Night Before Christmas.

Berkeley—Candida.

The revival of Candida on Dec. 11 attracted the largest audience the Berkeley has held since Arnold Daly began his tenancy of the house. Mr. Daly appears in the role of Marchbanks, that he originated and that made him famous. His performance has grown in strength since the play was first given, but he appears to have lost some of the suggestion of Eugene's extreme youthfulness, while gaining a more positive and definite representation. Margaret Wycherly as Candida gives a satisfactory performance, but not until the last act does she seem to realise the greatness of Candida's nature. The final scene with James and Eugene is played with noteworthy force, and the early scene in the final act Miss Wycherly fills with exquisite tenderness. Holbrook Blinn as James Morell indicates more the attractive qualities of the handsome parson than the helplessness of the "big baby" that Candida calls him. Helen Ware as Proserpine is delightful, fully as delightful as her predecessor in the part. It is beginning to appear that Miss Ware is an extraordinary actress, dependable to enact a wide variety of roles with distinction and skill. Herbert Standing gives the same excellent characterisation of Mr. Burgess that was noted in the first performance of the play. Harold M. Cheshire as Lexy Mill plays the harmless young curate with considerable skill and comedy effect.

Photo Schlüter, Rochester.

W. B. PATTON.

As He Will Appear Next Season in The Blackhead

At Other Playhouses.

AMERICAN.—The Life of an Actress was a popular attraction at this house last week. This week, Nellie, the Beautiful Cloak Model.

FOURTEENTH STREET.—The Russell Brothers in The Hired Girl's Millions were greeted by large audiences here last week. This week, Lillian Mortimer in Bunco in Arizona.

BLANEY'S LINCOLN SQUARE.—Fra Diavolo was presented by the Aborn Opera company last week, with Harry Luckstone in the title-role and Estelle Wentworth as Zerlina. The sextette from Lucia was interpolated as a special feature. This week, the last of the engagement at this house, the opera will be The Chimes of Normandy.

WEST END.—The Old Homestead pleased Harlem audiences last week, as usual. This week, The Cat and the Fiddle.

GRAND OPERA HOUSE.—Carlotta Nillson in The Three of Us was received with much favor here last week, playing to large audiences. This week, Ernest Hogan in The Oyster Man.

THALIA.—The Convict and the Girl was last week's attraction at this house. This week, The Original Cohen.

YORKVILLE.—Lillian Mortimer in Bunco in Arizona pleased large audiences here last week. This week, James J. Corbett in The Burglar and the Lady.

METROPOLIS.—John and Emma Ray in King Casey caused much merriment here last week. This week, Buster Brown.

GERMAN.—Lessing's Minna von Barnhelm was revived at the German Theatre on Dec. 10 for three performances, with Hedwig Reicher in the leading role. The Duchess de Folies Bergere still continues as the principal attraction at this house.

NEW STAR.—The Little Organ Grinder was played to large audiences here last week, pleasing the patrons of the house. This week, The Four Corners of the Earth.

WALLACK'S.—Elsie Janis in The Hoyden ended her engagement here on Dec. 14, and last night A Knight for a Day began an indefinite run.

CUES.

Herbert Wilke wishes to deny that he has retired from the stage. He is now playing Gianti in The Claim of the Blood, with Walker Whiteside.

May Robson and The Rejuvenation of Aunt Mary will move to the Madison Square Theatre on Dec. 23. The play and the supporting company have been improved since the opening performance.

A new song entitled "I Wish I Could Find the Man Who Wrote the Merry Widow Waltz," has been introduced into His Honor the Mayor.

Charles Carter, while at Saginaw, Mich., recently, purchased a portable camp for hunting and fishing purposes, which he had shipped to his Summer home in New Hampshire.

The first new play of length in which Arnold Daly will appear at the Berkeley Theatre will be a dramatization of Owen Kildare's autobiographic story, "My Mamie Rose." The production will probably follow the revival of Candida after the holidays.

Edward Waldmann is now playing Dr. Jekyll and Mr. Hyde and David Garrick, opening in the latter play at Huntington, N. Y., on Dec. 9.

Rudyard Kipling was formally presented with the Nobel prize for literature, at Stockholm, Sweden, on Dec. 10. The prize this year amounts to $38,000, a diploma and gold medal.

Henrietta Crosman, who has been suffering from an acute attack of grip for the last week, is now on the road to recovery. Miss Crosman is at the Hotel Wellington.

Henry B. Harris has recovered from the operation he underwent several weeks ago, and was able to attend to his office duties last week.

Mr. and Mrs. George M. Cohan, accompanied by Mr. Cohan's cousin, Margie Costigan, sailed for Europe on the *Philadelphia* last Saturday. They will be gone until February.

Mrs. Sarah Cowell Le Moyne will give readings of Macbeth at the Lyceum Theatre on the afternoons of Jan. 3 and Jan. 7.

Aubrey Boucicault was struck by an electric cab while crossing Broadway one day last week and painfully bruised. He had to give up his role in The Secret Orchard, and his place was taken by William Courtenay.

The Belle of Mayfair closed on Dec. 7.

William Gray has been engaged as business manager for Paul Armstrong in connection with the presentation of Mr. Armstrong's play, Society and the Bulldog.

Leo Cooper read Tennyson's "In Memoriam" at the memorial service for the Elks at Madison, Wis.

Damon Lyon gave a recital at the parlors of the Actors' Church Alliance on Dec. 10. His programme consisted of two scenes from Peer Gynt, some songs, and several selections from Riley and Eugene Field. He was assisted by Mary Louise Woelber, Mrs. E. N. Collins, Mrs. Damon Lyon, and Harry O. Hirt.

The Freie Volksbuhne (People's Free Theatre), composed of German Socialists of New York, will give its second performance at the German Theatre, Irving Place, on Monday, Dec. 30. Three one-act plays will be presented, all by Arthur Schnitzler, of Vienna, author of The Reckoning, which was produced at the Berkeley Lyceum last season. The three plays are Literature, The Last Masks, and The Green Cockatoo.

THE STOCK COMPANIES

Catherine Emmett has been engaged as leading woman for the Belasco Theatre, Los Angeles, Cal. Her last engagements have been in Summer stock at Hartford and at Albaugh's Theatre, Baltimore.

Florence Hamilton, who lately closed her season as the leading woman of the Barry-Burke Stock companies at New Bedford and Fall River, Mass., joined their other company at the Dauphine Theatre in New Orleans, where she made an instantaneous hit as the adventuress in A Fighting Chance, also as the Duchess Alixes in The Voice of Nature.

George Alison gave a picturesque performance of De Launay in An Enemy to the King at the Winnipeg Theatre, where this week a notable revival of Camille will be made.

Arthur Maitland, for the past five years with the Forepaugh Stock, Philadelphia, will join the Bowdoin Square stock, Boston, opening Christmas week.

J. Moy Bennett has signed as leading man with Frank Salisbury for the Rapides Stock company at Rapides Theatre, Alexandria, La. Mr. Bennett is meeting with success there and is a favorite.

The McGovern-Nichols Stock company, playing at the Academy Theatre, Lowell, Mass., played Thanksgiving week to record business of house for ten years. The company is now in its fifteenth week at Lowell. The roster follows: Albert McGovern, Byron W. Nichols, Ethel Elder, Caroline Friend, Edith Bowers, Margaret Hagen, Lillian Benson, Charles Stevens, Lynn Osborne, Charles A. Clark, John W. Lyons, John Geary, James Waters, Augustine Glassmire, Daniel J. McCabe.

LETTER TO THE EDITOR

For the Fund.

To the Editor of The Dramatic Mirror:

SIR,—Will you kindly give this communication a place in your much read columns? I have sent to Theodore Bromley, assistant secretary of the Actors' Fund of America, 112 and 114 West Forty-second Street, New York, $2, which is to pay the dues for the annual membership of any actress or actor who first applies for the same, who cannot afford to pay his or her own at present; who is desirous of joining; who will pay future annual dues, and whose identity is clear to the assistant secretary. This is a Christmas gift to some one, and I cannot imagine a better for the amount involved. Had I the means I would have made it fifty times more. I really cannot afford to give the $2, but I stretch a point, for the Actors' Fund can do more good with the same than I. There are hundreds of actresses, actors and other members of the theatrical profession who can ably bear the paying of $2 for their own annual membership, or that of some one else to the Fund. Less than 1 cent a day. Are so many consciences forever to hibernate? Those who read this article and send $2 to the Fund can feel assured they will be relieving some co-worker in distress; perhaps adding a mite for their own aid in the future. "We know what we are; we know not what we may be." I have been personally acquainted and united with or the friend, at one time, president and supporting proprietress dramatic stars or managers, whose last expense in life and in death were borne by the Actors' Fund of America, and whose remains we put in that beautiful burial plot of the Actors' Fund in the Evergreen Cemetery, Long Island. There are several thousands of members of the theatrical profession, a large proportion of which would call upon the Actors' Fund in the hour of distress, and yet in the fiscal year of 1906-1907, less than 2,000 of 6k dollars paid dues. Less than 2,000 came to the front; all the other thousands did not contribute $50 dollars' worth of charity, each, in a whole year. Less than 1 cent a day. The Fund, during the above year, paid out for benefits, in various forms, to the theatrical profession, $21,000.00. From members of the same profession, by annual dues, it received $2,000. I do not think this needs any annotating. It speaks for itself. Sister and brother professionals, you have read what I have done; you can all do the same by sending $2 to the assistant secretary of the Actors' Fund, 112-114 West Forty-second Street, New York, or you can call there. I will state that no one knows but myself who wrote this letter, nor of my intending to do so.

Respectfully yours,

JESSAMY.

Photo Otto Sarony Co., N. Y.

WINSOR McCAY.
"SILAS."

CHARLES E. EVANS AND COMPANY.

There is, perhaps, no name better known to the theatregoers of the United States than that of Charles E. Evans. For many years, as the principal member of the firm of Evans and Hoey, he kept the country in convulsions with Hoyt's farces, A Parlor Match, which enjoyed a popularity that caused it to outlast hundreds of similar entertainments, on account of Mr. Evans' plan of always providing novelties and innovations. A graduate of the variety school, Mr. Evans has returned to that branch of theatricals, and in George Arliss' one-act comedy, It's Up to You, William, he has one of the most successful offerings now before the public. Mr. Evans has developed from a farceur into a genuine comedian, with poise, unction and originality. He has surrounded himself with an uncommonly clever company, and the presentation of his sketch is always accompanied with laughter that is loud and hearty.

MARIE BATES.

Marie Bates is a character actress whose talent has been recognized as quite out of the ordinary. For a number of years she has been associated with the productions of David Belasco, and at present is appearing with great success as Lottie Bigelow in A Grand Army Man, with David Warfield. As Aunt Rose in Rags she did remarkable work, and her splendid comedy as the boarding house keeper in The Music Master is well remembered.

THE WIGGERY.

All ladies wearing soubrette wigs will kindly take notice that The Wiggery, 162 State Street, Chicago, Ill., will send free of charge, upon application a twelve-inch curling stick, free of charge. The Wiggery has just completed a new magnificent illustrated catalogue for 1908. This catalogue superseding all others published by The Wiggery, and is one of the most elaborate ever published in theatrical history. The Wiggery guarantees every wig they send out.

CORLISS GILES.

Corliss Giles is a young actor who has that attractive presence which should go with youth, and in his comparatively brief career on the stage has established an unquestioned right to tread the boards. He has been a valued member of several of the better stock companies, and has been particularly successful in heavy roles, although his ability is by no means confined to this special line of work.

Photo Gaye, Fall River.

CORLISS GILES.

BERTHA BLANCHARD.

Bertha Blanchard will shortly make her debut in vaudeville in a sketch called Ashes of '04, written especially for her by Oliver Curtis. Miss Blanchard for five seasons played prominent roles with the late Richard Mansfield, and also had a wide experience in the Belasco and Mayer and H. W. Hudson stock companies in San Francisco, and with Florence Roberts' company. In addition to her talent as an actress Miss Blanchard is also a very clever musician, and has received many complimentary notices on the quality of her singing voice.

BEULAH POYNTER COMPANY.

Quite a departure from the usual plan of popular-priced companies was made by Hurt and Mankel when organizing the support of their pretty little star, Beulah Poynter. While the entire production used in presenting Leon Ilvers is carried and frequently complimented for its beauty, nevertheless the cast has received the greatest attention from public and press. In the last two years Miss Poynter has taken a most enviable position in the dramatic world, and by her quite effective methods has climbed into the affections of many thousands of playgoers. It is, therefore, most fitting that she should be given a supporting company above the average. Selected with regards only to fitness and ability the result has proven that the public appreciates a perfectly balanced organization above anything. Miss Poynter is supported by Sam D. Harris, Edith Kane, Morgan Butler, I. Irving White, Mrs. Marie Day, Zoe V. Arnould, Sam J. Burton, Georgiana Wilson, Nettie Loudon, and L. J. Loring. Their pictures appear on another page.

VALERIE BERGERE.

Valerie Bergere claims the distinction of having the only stock company in vaudeville. She always selects her supporting company with great care, and then trains them in such a way that her performances always have a distinct individuality. That her plan is a good one is proved by the fact that all of her time is filled. Miss Bergere is one of the very few legitimate actresses who have made genuine successes in vaudeville, and though she has had many good offers to abandon the field she prefers to remain in it for the present at least, as she likes the work very much. Her repertoire is extensive, consisting of Billie's First Love, Jimmie's Experiment, His Japanese Wife, Carmen, A Bowery Camille, and The Morning After the Play. She has also in preparation Another Chance and The Prairie Flower, two new sketches that she feels confident will please her admirers.

WILL M. CRESSY AND BLANCHE DAYNE.

Will M. Cressy and Blanche Dayne have been before the public for several years, gaining a constantly increasing popularity in the studies of life in New England, written by Mr. Cressy. To any one born east of New Haven and to thousands of others who have never even visited Boston, the sketches of Mr. Cressy are a pure delight. His humor flows as naturally as the brook, and when he plays a character the stage seems a thing far away, and we seem to be looking in on a picture of real life in the New Hampshire valleys. Besides writing all the sketches necessary for his own use, Mr. Cressy has found time to supply Thomas J. Ryan with three splendid Irish character comedies, and a number of other well-known stars with vehicles that have enhanced their reputations and increased their salaries. Mr. Cressy has a clever and efficient co-worker in Miss Dayne, and she has shared in every success made since they entered vaudeville.

KIDD OPERA HOUSE AND HOTEL.

The Kidd Opera House, Princeton, Ind., always gives good business to good shows. The Hotel Kidd is entirely new and modern throughout. George P. Kidd is the proprietor and manager of both opera house and hotel.

SELWYN AND COMPANY.

Foremost among the play agents of the country stands the name of Selwyn and Company. This firm has among its clients some of the most prominent authors and managers in the world. They have won a name for themselves, on account of their reliability in handling plays for aspiring playwrights, as well as for those whose work has already met with success. The advantages to be derived from dealing through Selwyn and Company with the producers of plays, can readily be seen when it is realized with what difficulty the unknown playwright meets in getting his work before proper and responsible persons. This company carries on an unusually large business with managers who have standing orders with them for plays of certain types to fit individual characters, and the immense volume of business which they do makes them play agents of the highest order. The firm of Selwyn and Company is located at 1402 Broadway, New York city.

WINSOR M'CAY.
("Silas.")

There have been many cartoonists on the stage in past years, but not one of them ever dared to do an act without explaining his work. Winsor McCay, author of "Little Nemo in Slumberland" and "Sammy Sqeeze," who is also known as "Silas," author of "Dreams of the Rarebit Fiend," "Dull Care," and others in the New York "Herald" and New York "Evening Telegram," is "making good" without speaking one word in his act. His advent into vaudeville as a side issue to his regular newspaper work was a success from the start, and the longer he stays in vaudeville the better he goes, and managers are fast booking him as a high class novelty with alacrity.

HELAINE HADLEY.

Helaine Hadley is a young actress who early gave unusual tokens of her ability, and she has achieved a prominent place among the later generation of leading women. She has a most attractive personality allied to temperamental qualities which are so rare in the theatre, and which give the aspect of life itself to characters susceptible of a treatment beyond the superficial. In several of the better stock companies Miss Hadley has shown a versatile and moving talent. Perhaps the most illuminative of the recent critical expressions on her work is that of the veteran George P. Goodale, of the Detroit "Free Press," who, reviewing her acting in The Wife, said: "Lucille (the Creole) is obviously Miss Hadley's opportunity. This young player has passion, reserve force, a voice of thrilling music and the faculty of seeming self-forgetfulness. She promises well. Like Clara Morris, she performs difficult tasks with the external signs of ease."

ACADEMY OF DRAMATIC ARTS.

The American Academy of Dramatic Arts and Empire Theatre Dramatic School is still turning out actors and actresses that adorn and uplift the stage. No actor or actress could want a better recommendation than a certificate of graduation from this thorough training school. It is a well-known fact that some of the most prominent actors and actresses that grace the footlights to-day have graduated from this school. The school was founded in 1884, and has had continued success from its beginning to the present day. The Board of Trustees of this school contains some of the most prominent names in the theatrical world, they are: Franklin H. Sargent, president; Daniel Frohman, John Drew, Brander Matthews, and Benjamin F. Roeder. The next class of the Academy opens on Jan. 15. For catalogue and information apply to the Secretary, Room 141, Carnegie Hall, New York city.

LIEBLER AND COMPANY.

The well-known firm of Liebler and Company, theatrical producers and managers, is composed of George C. Tyler and Theodore A. Liebler. They are located at Fifth Avenue and Thirty-eighth Street, and have established a business whose relations with the public have always been entirely satisfactory. THE MIRROR joins their many friends in wishing them a continued successful career.

AL. H. "METZ" WILSON.
The singing ambassador of German dialect.

In this issue is presented a portrait of that genial comedian, Al. H. "Metz" Wilson, who is popularly known as the "Ambassador of German Dialect," and "Golden Voiced Singer," which is expressive as denoting the wealth and quality of his rich high baritone voice. The emphatic success of Mr. Wilson as a star under the management of Sidney R. Ellis is most flattering, and each season receipts have grown to such proportions that capacity audiences is more the rule than the exception. This year Mr. Ellis has given him a good play, entitled Metz in the Alps, which is homely and sane and pleases mightily in its simplicity. It is a happy blending of sunshine and rain. Then the sweet songs of Mr. Wilson are an additional feature. They are all new this season, the principal hits being, "Fairest Flower of All," "Wilson's Lullaby Yodel," "Way Down South in Louisiana," and "Song of Fatherland." The company in his support is strictly a gathering of some of the highest paid actors in the profession. For the season of 1908-09 a new play will be supplied this young star, and from advance information it will prove the most elaborate production he has ever had, aptly described as a "first-class song-bedecked play for first-class song-loving people."

Photo Fenton, Detroit.

HELAINE HADLEY.

PACKARD THEATRICAL EXCHANGE.

Mrs. Beaumont Packard, of the Packard Theatrical Exchange, has been the successful manager of this incorporation for some time. Mrs. Packard is located at 1416 Broadway, New York city, where she can be addressed and where she will be pleased to receive callers interested in her line of business.

HENRY W. SAVAGE SUCCESSES.

Henry W. Savage, who, in recent years, is the one man who has made a success of high-grade comic opera, has now in preparation several new plays by well-known playwrights that the theatregoing public anxiously awaits the sight of. Among these new productions is a comedy by Edith Ellis Baker, to be entitled Portia Perkins; a fantastic operetta by Oscar Straus, to be entitled Prince Hugo's Honeymoon; a French company in Woodland; a German company in The Prince of Pilsen, and The Sho-Gun in preparation for revival. His present engagements include: The Merry Widow, now playing at the New Amsterdam Theatre in New York city; the same company, now playing in Chicago at the Colonial Theatre; a Boston company in preparation, and a road company in preparation; Tom Jones, an English comic opera; Raymond Hitchcock in A Modern Tourist; The Chimes Widow, Eastern and Western companies; The Prince of Pilsen, American company; French company, playing at the Olympia, Paris, and a Woodland company on tour.

THEATRICAL SCENERY.

The Daniels' Scenic Studios, located in the Chicago Opera House Block, Chicago, Ill., has a reputation that is beyond reproach. Those theatrical scenery people have to their credit the fact that they have done $61,000 worth of business the past year. They make a specialty of Silks, the famous fresh kind.

AL. H. "METZ" WILSON.
(The Singing Ambassador of German Dialect.)

AL. G. FIELD GREATER MINSTRELS

23rd YEAR

Oldest Biggest And Best

ONE continuous round of unexampled prosperity has been enjoyed by the Al. G. Field Greater Minstrels this season. Mr. Field, who opened his twenty-second consecutive season at Marion, O., Monday, Aug. 12, made a preliminary tour as far East as Buffalo, then returning to Louisville via Indianapolis opened his Southern tour at Louisville, Monday, Sept. 2, opening, as his wont, the McCauley Opera House. From Louisville to New Orleans through the Mississippi Valley, thence to Galveston, where the show was the day of the terrible storm, thence to San Antonio and to Texarkana, the outlet from the South, nearly sixty odd cities were visited, and in all greater prosperity was met with than in any year of Mr. Field's twenty-two odd years sole management of the organization which bears his name. It was one continuous triumph. Mr. Field from the opening of the hunting season, Nov. 1, up to the present time has enjoyed hunting, and accompanied by his famous pair of hunting dogs, "Court" and "Dollar," and behind his celebrated pair of white horses, "Belle" and "Sulton," he has scarcely missed a day when the weather was propitious and the place where he happened to be suitable for hunting, and he kept the car well supplied with game. From New Orleans to De Soto Mrs. and Miss Field accompanied the minstrel magnate. At Montgomery, Ala., Mr. Field entertained the entire company at a banquet in celebration of the twenty-second anniversary of his ownership and management

Photo by Hayes, Detroit.

JOHN C. DICKENS.

of the show which bears his name, and he was at that time the recipient of hundreds of telegrams and letters from friends throughout the country congratulating him on his long and successful career. The press and public this year have been unanimous in their praise of this year's production, which is far away ahead of anything ever attempted before in minstrelsy. Mr. Field himself appears in the new burlesque or political satire on Secretary Taft's visit to the Philippines. The spectacles this year are sumptuous and include The Little Boy in Green and The Night Before Christmas. Both of these productions are elaborate, the water and church scene in The Night Before Christmas being unusually effective. The singing of the Christmas carols, and especially the Christmas hymn "Adeste Fideles," have been a source of continuous enjoyment to the women and children attending the matinees, and on many occasions Mr. Field's choir on the stage stopped to let the audience swell by their voices the beauty of the songs. In fact, the Christmas carols selected by Mr. Field have lent not only effectiveness and artistic strength to the production, but they have also served to unconsciously draw the children and younger folk into the ensemble, making the audience a part of the production. If the New York Board of Public Education wished to realize the potency and magnetism of Christmas carols they would not attempt to eliminate them from the school books of America's metropolitan city. When Mr. Field plays in Philadelphia he will undoubtedly be glad to have them come over and hear them sung by his company in the spectacle. The company includes this season Doc Quigley, Billy Clark, Harry Van Fossen, Bun Granville, comedians; John C. Dickens, George T. Martin, Walter Sherwood, Solon De Miller, Harry Lloyd, H. F. Stanhope, Norman Stanley, Earl Flynn, Harry Woods, Bert Ralton, Billy Walters, balladists, and Boardman S. Carnes, interlocutor. The band is under the direction of Ned Brill, while Paul La Londe is vocal director and Kensel Pearce is orchestra leader. Claude H. Long is agent in advance, Charles Phillips is general press representative, Joseph Rieder treasurer, and Doc Quigley, manager.

Photo Moore, New Orleans, La.

AL. G. FIELD AND HIS DOGS.

PAUL LA LONDE.

THE AL. G. FIELD BALLADISTS.

The leading balladists with the Al. G. Field Greater Minstrels include George T. Martin, John C. Dickens, Walter Sherwood, Paul La Londe, and Boardman S. Carnes, whose pictures appear here. Thoroughly familiar with the various styles of music, these singers are able to present a varied programme pleasing to all. Neither monotony of word nor melodic style mars their daily recitals so admirably are their songs arranged. Their fine appreciation of the poetical contents of a song, which is all too rare in singers, is one of the strong points of the Al. G. Field singers this season. It is frequently remarked that they bring out the most subtle meaning of the songs they interpret, infusing many a familiar verse with new significance. Where such vocalists join forces the results must necessarily be a delightful ensemble.

Photo by Baker, Columbus.

GEORGE T. MARTIN.

THE AL. G. FIELD COMEDIANS.

Billy Clark, "the man behind the fun"; Harry Van Fossen, "the man with the comedy shuffle"; Doc Quigley, "the man with the comedy legs," and Bun Granville are leaders in the ranks of burnt cork entertainers. They have few compeers in the ranks of minstrelsy.

Photo Smith, Selma, Ala.

WALTER SHERWOOD.

Of Mr. Field's extensive business staff, Doc Quigley, the manager, and Joseph R. Rieder, the business-manager and treasurer, have been with the minstrel magnate nearly twenty years. This speaks volumes for Mr. Field as an employer and manager.

AL. G. FIELD BUSINESS STAFF & LEADING COMEDIANS

DOC QUIGLEY
MANAGER

AL. G. FIELD OWNER & DIRECTOR
OF THE A. G. FIELD GREATER MINSTRELS

JOSEPH R. RIEDER
TREASURER & BUSINESS MANAGER

THE FIESTA OF FLOWERS, AL. G. FIELD GREATER MINSTRELS FIRST PART

BILLY CLARK
COMEDIAN

BUN GRANVILLE
COMEDIAN

HARRY VAN FOSSEN
COMEDIAN

BOARDMAN S. CARNES
INTERLOCUTOR

PHOTOS BY
BAKER

MAXINE ELLIOTT.

Maxine Elliott, after a successful London season in H. V. Esmond's play, Under the Greenwood Tree, will come to New York next week for an unlimited stay at the Garrick Theatre. In this play Miss Elliott has achieved an unusual degree of success, for the romantic fantasy of Mr. Esmond's work gives her many opportunities of which she takes the best advantage.

J. L. VERONEE AMUSEMENT COMPANY.

The J. L. Veronee Amusement company is constantly making new productions and meeting with success. Its principal attraction this season is Lillian Mortimer in Bunco in Arizona. For next season Miss Mortimer is to have a new play, A Girl's Best Friend, and another play in preparation is In the

HELEN WHITMAN.

Power of a Rogue. The company has many plays, with paper, to lease.

LEONA BALL.

Leona Ball, whose picture appears in this issue, is now playing the role of Ruth Carney in The Girl Who Has Everything, with Isabel Irving. Miss Ball originated and played last season the leading feminine role in the college play, At Yale, Paul Gilmore's vehicle, and her presentation of the part won for her most favorable comment wherever she appeared. She is adding much this season to her reputation by her work in the Clyde Fitch comedy.

LEW DOCKSTADER.

Lew Dockstader, the minstrel man, is this season, as usual, playing to crowded houses wherever he appears. He is introducing several novel features in his show, as well as supplying his audiences with the kind of minstrelsy that has made his name famous.

KILROY BRANCHES OUT.

Will Kilroy, the widely known Chicago manager and producer, has met with his usual success this season in picking winners. He has won a permanent place in the field of big melodrama productions. Mr. Kilroy has a number of popular productions to lease, and arrangements can be made through the home office, Grand Opera House, Chicago.

CHARLES E. BLANEY.

Charles E. Blaney, author and producer of so many successful plays, is one of the best known and most popular young managers in the country. He claims to hold the record for successful attractions. Besides being an author and producer Mr. Blaney controls a number of theatres in the larger cities in the East.

ED. F. REYNARD.

Ed. F. Reynard is known from one end of the country to the other, and in some of the leading European cities as well, as one of the cleverest ventriloquists on the stage. Mr. Reynard's act is quite out of the ordinary, as, unlike many others who carry only one or two puppets, he uses a complete setting, showing a scene in a country village, with natural characters, all using different dialects. His mechanical effects are really remarkable. Mr. Reynard is now at work on a complete new act for next season, which he promises will eclipse his present offering. He is an enthusiastic automobilist, and uses his car for making the "jumps" between dates. Not long ago, while touring through Connecticut, he was held up by a constable, who asserted that the machine was going faster than his Waterbury watch. The entertainer took the officer into his auto, and started for the Town Hall. As they were crossing a bridge Reynard brought his ventriloquial powers into play and imitated the cry of a drowning woman. The constable wanted to be a hero as well as a sleuth, and jumped from the machine to go to the rescue of the supposed female in distress. When he disappeared under the bridge Reynard pulled all the levers and was in the next county before the constable had recovered from his surprise.

JOSEPH HART'S ATTRACTIONS.

Joseph Hart is known as an indefatigable worker, and the list of attractions for vaudeville that he has personally staged and produced gives ample proof that he does not allow himself much time for rest. His productions are all so well put on that he has no difficulty in booking them for the entire season. Each one is a headliner, and all of them contain elements of novelty that make them uncommonly pleasing. His leading attraction is Carrie De Mar, who has a unique specialty, with songs specially composed and a special outfit of scenery. The whole act was designed and staged by Mr. Hart, and reflects great credit upon him and Miss De Mar, who presents it charmingly. The other acts under Mr. Hart's management are nearly all big numbers, employing a great many people, and all carrying special settings and effects. They are The Rain Queen, The Futurity Winner, a heavy production with three race horses; Joseph Maxwell and company in A Night in a Police Station, Polly Pickle's Pets in Portland, The Military Girls, O'Hara, Sam and company, a quaint Japanese act; The Electric Crickets, The Dancing Daisies, Louise Agnost and company in Mlle. Fouland, and The Bathing Girls of Trouville. Other big acts that Mr. Hart has in preparation are Humpty Dumpty, Jr., The Mystic Pool, Hoyt Kennedy's Christmas, and a sketch called Zoolo, the Brazilian Ape, with David Abrahams in the star part. Clifton Crawford, the monologist, is also under Mr. Hart's direction, and he has a number of other acts, the plan and scope of which he will announce in due time.

STAIR AND NICOLAI.

E. D. Stair and G. H. Nicolai this season have four important attractions on the road and are receiving their full share of good business. These attractions are Hap Ward in Not Yet, But Soon, George Sidney in Busy Izzy's Vacation, David Higgins in His Last Dollar, and John and Emma Ray in Kling Casey. These managers and attractions are known in every city in the country.

MT. CLEMENS MINERAL SPRINGS.

The Mt. Clemens Mineral Springs have long enjoyed a popularity among those people of Michigan and in surrounding territory, and are now famous throughout the United States and in Canada also. After once visiting the springs the stranger is not only animated by a desire to return, but feels it a personal duty to make the place known to his friends. These baths are unrivaled for their treatment of rheumatism and all nervous and blood diseases. Besides the benefit to be derived from the waters, a very gratifying feature of this resort is the fact that accommodations may be had to suit the pocket books and tastes of all comers. The place boasts of some two hundred hotels and boarding houses. The place is very conveniently situated, just twenty miles from Detroit, and is connected with that city by Detroit suburban electric cars, which run every half hour. By addressing F. R. Eastman, secretary Chamber of Commerce, Mt. Clemens, Mich., an illustrated booklet of the resort will be mailed free.

THE FOUR RIANOS.

The Four Rianos are a quartette of vaudeville funmakers who have been delighting the patrons of the leading theatres for several seasons, in a specialty that never fails to entertain. Two of the members are made up as monkeys and succeed admirably in imitating the antics of those funny little animals. During the run of A Society Circus at the New York Hippodrome two seasons ago the Rianos were one of the most prominent features of the production. This season they are meeting with their accustomed success and have their time solidly booked.

Photo Hall, New York. THE FOUR RIANOS.

STAIR AND HAVLIN.

Stair and Havlin, the leading agents of popular priced and one night stand circuits, are noted for their energy in arranging routes for companies and filling time for theatres in all parts of the United States. Their organization is co-extensive with the territory covered by the class of attractions they represent.

FLORENCE GALE.

Florence Gale, a recent recruit to the vaudeville ranks, has made a notable success in a sketch called The Girl Who Dared, which was done at one of the local Keith and Proctor houses a short time ago by Miss Gale and her clever supporting company. Everything about the production, including the costumes, special scenery and accessories, shows the good taste

Mark Fenton. Charles Kennedy. Florence Gale.

SCENE FROM FLORENCE GALE'S NEW ACT, THE GIRL WHO DARED.

and liberality that has characterized her previous efforts. The story has to do with a girl who is left penniless by the death of her father, and who, in order to support herself and her invalid mother, dons male attire and secures employment as a newsboy. Her identity is discovered by a young man who has been paying attentions to her sister, and the complications that arise from this discovery furnish the basis for the plot. Miss Gale is supported by Charles Kennedy, Mark Fenton and Miss Lillian Kemble-Cooper, all of whom are seen to excellent advantage in their respective roles. The production is under the direction of Max Hart, and is booked for the Keith and Proctor houses.

SUCCESSFUL CHICAGO PRODUCERS.

The Addis-Singer company hold an enviable position in Chicago as producing managers—having five big successful attractions on the road this season, four musical and one dramatic: Ezra Kendall in George Ade's new play, The Land of Dollars, The Time, the Place and the Girl, the musical comedy hit of the century—the Eastern company headed by Arthur Deagon and the Western company by John E. Young—Howard and Bartlett in The Flower of the Ranch, and the latest Chicago musical sensation, The Girl Question, which is now in its sixth month at the La Salle Theatre, Chicago, the road company opening in Joliet, Ill., on Christmas Day.

MILES BROTHERS.

Moving pictures in one-night stand theatres, as a means of filling open time, has developed to a remarkable degree in the past few months, since Tom Miness called attention to this readily available remedy for the "dark night" complaint, and for this development Miles Brothers deserve a large measure of credit. This enterprising firm of manufacturers, importers and dealers in films and moving picture machines and supplies, made a special study of the needs of one-night stand houses, and proceeding to create and meet the demand. They make a specialty of the highest grade goods, and are doing business on the theory that the public wants the best and will not long be satisfied with worn out films or defective machines. Their success along this line in the regular moving picture world with vaudeville houses and with one-night stand managers, more than justifies their judgment in the matter. They also handle the "Rheostatacide," a device to take the place of a rheostat where an alternating current is used, by which electric bills are reduced one half; and the "Minimax," which they describe as a perfect fire extinguisher.

WESTERN DRAMATIC AGENCY.

Peter J. Bilgo is the manager of the Western Dramatic Agency, 127 La Salle Street, Chicago, Ill. This school has been fostered by the press and the public, and is up-to-date in every detail. The school teaches stage dancing, dramatic art and vocal culture, and positively guarantees to teach and place inexperienced people, young or old, on the stage.

C. C. SHAYNE AND COMPANY.

C. C. Shayne and Company, 128 West Forty-second Street, New York city, are manufacturers and importers of furs. They have no branch stores nor agents, and are one of the most reliable fur stores in New York city. In buying furs, the old adage: "The best is the cheapest," is particularly worthy of consideration. Shayne and Company can always be depended upon to have the best in stock.

M. ARMBRUSTER AND SONS.

M. Armbruster and Sons conduct a scenic artists' studio at 231 South Front Street, Columbus, Ohio. They have made a life study of the art, and have painted productions for some of the best stars, companies and theatres in the land. They will repair your scenery while playing in Columbus.

THE GREAT RAYMOND.

The Great Raymond and his company are at present making a tour of Central and South America, after a sensationally successful season in Cuba. This tour is part of an itinerary that will carry Raymond entirely around the world. He has a very elaborate outfit and is breaking records everywhere. His tour is under the personal management of Maurice B. Raymond.

JULIAN ELTINGE.

Julian Eltinge, who has established himself as a New York favorite this season, is wearing some of the smartest costumes ever seen in vaudeville. Everything he wears is designed by himself and the director of a well known Fifth Avenue establishment. The most difficult problem Eltinge has, is that of keeping down weight and not allowing himself to become muscular. For his Gibson number he has had to train down twenty-five pounds. Eltinge spends three hours a day keeping in trim for his work: an hour in the gymnasium, an hour on horseback and an hour in voice training and dancing. For the past year he has been studying with a prominent New York vocal teacher and a marked improvement is the result. He will soon come forward as a singing juvenile in A School for Girls, a musical play written by James Hay, Jr., a Washington newspaper man. The play will be put on by a well known Broadway manager, with Eltinge as the star.

CHARLES H. ROSS KAM'S ATTRACTIONS

Charles H. RossKam, whose picture is published in this issue, is one of the best known and most successful popular priced managers on the road. It is partly through his persistent efforts that the superior prices of the Most have been raised from the old time "ten, twenty and thirty" to fifty cents for the lower floor. For five years he struggled to gain this point, and to-day his Southern Chicago stock has not a city on the route where the fifty cent price does not prevail, at least for his engagements. His principle has always been to offer his productions which have been successful in New York at the two dollar prices, which fact enabled him point and justi-

MAY STEWART.

An excellent likeness of May Stewart, who is meeting with great success as Rosalind in J. H. Cline's musical production of As You Like It, appears in this issue. Miss Stewart has a large following in the South and West, where she has been starring in the legitimate for the past few years. Her Juliet, Portia, Parthinia, Rosalind, and Julia (in The Hunchback), have been accorded great praise wherever she has appeared.

SISTERS MEREDITH.

The Sisters Meredith are prominent and popular vaudeville players. They are billed as the "Hiawatha Girls," because it was through their efforts that the song "Hiawatha" was brought to the notice of the public. The Merediths are noted for the care with which their specialty is staged, as they always carry special scenery and effects and a superb wardrobe. Their success in the leading European cities has been as great as in their own country, and they have received strong inducements to play return engagements on the other side of the ocean.

THE LUESCHER THEATRES.

The Luescher theatres, that include the Lyric, Rome, N. Y.; the Foster, Fulton; the Davidson, Canandaigua; the Pratt, Albion, and the Johnson, Seneca Falls, offer attractive time to managers. Box-office statements show the kind of business possible.

THE KIRKE LA SHELLE ATTRACTIONS

Play pirates are warned to take notice that The Virginian, by Owen Wister and Kirke La Shelle (with W. H. Hart and Frank Gammon), and The Heir to the Hoorah, by Paul Armstrong, are properly protected, and are not available for repertoire, stock or other theatrical organizations. Play pirates will be prosecuted.

H. E. HUMPHREY.

H. E. Humphrey, a promising, young, legitimate and Shakespearean actor, has been engaged to play Bassanio in Henry Ludlowe's production of The Merchant of Venice, recently purchased from the late Richard Mansfield's repertoire. Mr. Humphrey is a Californian, beginning his stage work in stock at San Francisco. He is a thorough Shakespearean student, and has been very successful in this line of work with some of the leading legitimate exponents.

H. E. HUMPHREY.

MATTERS OF FACT.

Harry Dickson, the well-known stage director, will be disengaged in May next. He prefers work with a high class stock company. A letter addressed to him in care of THE DRAMATIC MIRROR will reach him at any time.

Mortimer Dolson, playwriter, is located at 104 West 120th Street, New York city. Miss Marbury, Empire Theatre Building, is his New York representative, and the London representative is Burford Delaney, Warwick Mansions, Gray's Inn.

Edgar S. Werner and Company, 49 East Nineteenth Street, New York city, sell all published plays, wholesale and retail, including plays by the most prominent authors.

SEASON OF 1907-1908

ASKIN-SINGER ATTRACTIONS

EZRA KENDALL

IN

The New Fun Play

The Land of Dollars

By GEORGE ADE

The Time, The Place and The Girl

Eastern Company

WITH

ARTHUR DEAGON

The Time, The Place and The Girl

Western Company

WITH

JOHN E. YOUNG

By ADAMS, HOUGH and HOWARD

HOWARD and BARRISON

IN

The Flower of the Ranch

By JOS. E. HOWARD

THE LATEST MUSICAL COMEDY SUCCESS

THE GIRL QUESTION

Now in its SIXTH MONTH at La Salle Theatre, Chicago

WITH PAUL NICHOLSON and ANGY NORTON

Road Company Tour Begins Dec. 25

"The audience was simply carried away by the acting of Madame Kalich and the Company, by the intensity of the play and by the wonderfully beautiful and atmospheric setting that Mr. Fiske has provided."—W. L. HUBBARD in Chicago *Tribune.*

BERTHA KALICH

In

HARRISON GREY FISKE'S

Production of

MARTA

OF THE

LOWLANDS

By ANGEL GUIMERA

English Version by Wallace Gillpatrick and Guido Marburg

"A splendid exposition of intense emotional acting."—JACKSON D. HAAG in Pittsburg *Post.*

GEO. C. TYLER THEO. A. LIEBLER

LIEBLER AND COMPANY

Theatrical Producers AND Managers

Fifth Avenue and 38th St. NEW YORK CITY

The Kirke La Shelle Company Attractions

THE VIRGINIAN

By OWEN WISTER and KIRKE LA SHELLE

(With W. S. HART and FRANK CAMPEAU)

THE HEIR TO THE HOORAH

By PAUL ARMSTRONG

Warning—These plays are not available for Repertoire, Stock or other Theatrical Organizations. Play Pirates will be prosecuted.

Compliments of the Season

GUS AND MAX ROGERS

"ALL THAT'S GOOD IN MELODRAMA"

A. H. WOODS' PRODUCTIONS

14 Fourteen Big Ones Next Season 14

STAIR & HAVLIN, - - - - Booking Directors

CLAY T. VANCE, President J. F. SULLIVAN, Secy. and Treas.

VANCE & SULLIVAN CO.

ATTRACTIONS

BROADWAY THEATRE BUILDING
NEW YORK

For Time apply to STAIR & HAVLIN
1441 Broadway, New York

Automatic Phone, 3284 Established 1876

M. ARMBRUSTER & SONS

Scenic Artists' Studio

No. 251 S. FRONT STREET, - - - - - COLUMBUS, OHIO

If you desire legitimate scenery, as well as historical and architecturally correct, place your order now for next season. We have made a life study of the Art, and painted productions for some of the best Stars, Companies and Theatres in the land. Have your scenery repaired when playing Columbus, Ohio.

Mrs. Beaumont Packard

PACKARD THEATRICAL EXCHANGE (INC.)
1416 BROADWAY, N. Y.

WARNING

To Stock Companies and Local Managers

I have the Sole and Exclusive Rights in America to

THE GIRL FROM THE RANCH

Written by George Heath,

and will produce this attraction in the near future on a more elaborate scale than last season.

H. B. HEARN,
Room 740 Knickerbocker Theatre Bldg. Annex.
MAYER C. GOLDMAN, Attorney.

New Catalogue
JUST OUT

It's a Novelty. Send for Catalogue "H."

"BAL" PROFESSIONAL TRUNKS
210 West 42d Street,
NEW YORK

BERKSHIRE HILLS SANATARIUM

For the Drug and Liquor Habit.

Our treatment for Drug Habit can be successfully taken at home, no pain or suffering or detention from business. Address Lock Box 220, Pittsfield, Mass.

PLAYS Large List of New Professional and Amateur Plays, Sketches, Monologues, Minstrel Jokes, Recitations, Make-up Goods, etc. Catalogue Free.
DICK & FITZGERALD, 20 Ann St., N. Y.

FRED. J. WILDMAN HARRY SHELDEN

THE WILDMAN THEATRICAL EXCHANGE

54 GRAND OPERA HOUSE, CHICAGO

Telephone 1222 Central

We number among our clients: Brady & Grismer, Stair & Havlin, Burt & Nichols, Klimt & Gazzolo, Rowland & Clifford, Holden & Edwards, Martin & Emery, Askin & Singer, Scott & Rayner, Macauley & Patton, Lyman Brothers, Lincoln J. Carter, W. E. Nankeville, John R. Sterling, W. F. Mann, H. H. Frazee, Fred Raymond, Chas. B. Marvin, Walter S. Baldwin, Dick Ferris, Hal Davis, Marx S. Nathan, Elmer Walters, Fred Conrad, Walter O. Lindsay, Frank Sardam, J. L. Veronee, Willard Mack, etc., etc.

THERE'S A REASON. WE FURNISH THE RIGHT KIND OR NONE

BRUNSWICK, GA.
Grand Opera House

Booking this and next season. For time apply to

Klaw & Erlanger, New York or Mgr. Grand Opera House, Brunswick, Ga.

THEATRICAL SCENERY

Our reputation is unimpeachable. Our business is on a solid foundation. $61,000 worth of business done the past year. We are our own most severe critics. It must be right before it leaves our studios. Ask any one who don't owe us—And some who do. SILKO the famous trunk kind.

DANIELS SCENIC STUDIOS, Chicago Opera House Blk., Chicago, U.S.A.

Capacity, 1000; depth of stage, 41 ft.; curtain line to rear wall, 32 ft.; proscenium arch, 34 ft. wide by 26 ft. high; distance between fly galleries, 45 ft.; top of gridiron, 54 ft.
Electric light.
Steam heat.
Twelve dressing rooms.
Hot and cold water.

KIDD OPERA HOUSE

PRINCETON, INDIANA

Located on the E. & T. H. R. R. between Evansville and Terre Haute and midway between St. Louis and Louisville on Southern R. R., also on the E. & S. I. Traction Lines. Population, 10,000. Drawing 20,000. New and up-to-date. Good business for good shows. Write for open time. Geo. P. Kidd, Prop. and Mgr.

HOTEL KIDD

Opens Thanksgiving. Entirely new throughout. 40 guests' rooms; 9 with bath. Hot and cold water. Electric light. Steam heat. Thoroughly up to date.

GEO. P. KIDD,
Prop. and Mgr.

REISENWEBER'S

58th Street and Columbus Circle

Apartments—parlor, bedroom and bath $17.50, $19.00 and $21.00 per week. Special monthly rates.

Replete with latest improvements.

Restaurant a la Carte and Table d'Hote.

Club breakfasts.

Banquet Halls.
Ball Room for Weddings, etc.
Roadstock Garret—Right under the Rafters. It's unique.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Chas. Frohman, mgr.): Brooklyn, N. Y., 16-21, New York city 23-28.

ALASKAN (John Cort, mgr.): San Francisco, Cal., 8-21, Astoria, Ore., 22, Centralia, Wash., 24, Aberdeen 25, 26, Tacoma 27, 28.

ARIZONA (David J. Ramage, mgr.): Oakland, Cal., 15-18, San Jose 19, Stockton 20, Sacramento 21, 22, Tacoma, Wash., 25, Olympia 26, Hoquiam 27, Aberdeen 28.

AROUND THE CLOCK (Gus Hill, mgr.): Rochester, N. Y., 16-18, Syracuse 19-21, Montreal, Can., 23-28.

ARTHUR, JOHN (Coleman and Falkner, mgrs.): Freemont, Neb., 18, Schuler 19, Central City 20, Kearney 22, No. Platte 23.

AS TOLD IN THE HILLS (Western; MacMillan and Farley, mgrs.): Jamestown, N. D., 17, Valley City 18, Bismark 19, Dickerson, Mont., 20, Glendive 21, Billings 22, Bigtimber 24, Livingston 25, Bozeman 26, Butte 27, Hamilton 28.

AT CRIPPLE CREEK (Eastern; E. J. Carpenter's; Fred Miller, mgr.): Kansas City, Mo., 15-21.

AT CRIPPLE CREEK (West; Ernest Fisher, mgr.): Nelson, B. C., 17, Cranbrook 18, Fernie 19, Blairmore 20, Pincher 21.

AT THE OLD CROSS ROADS (Arthur C. Alston, prop.): Salt Lake City, U., 15-21.

AT YALE (Co. B; Jules Murry, mgr.): Buffalo, N. Y., 22-28.

AT YALE (Co. B; Jules Murry, mgr.): Benton Harbor, Mich., 17, Dowagiac 18, Kalamazoo 19, Elkhart, Ind., 20, So. Bend 21, Hammond 22, Muncie 25, Anderson 26, Lafayette 27, Logansport 28.

BACHELOR'S HONEYMOON (Oakes and Gibson, mgrs.): Salina, Kan., 17, Council Grove 20, Norton 25, Concordia 26.

BANKER'S CHILD (Harry Shannon, mgr.): Reynoldsville, Pa., 17, Du Bois 18, Glen Campbell 20, Barnesboro 21, Ebensburg 23, Tyrone 25.

BARRYMORE, ETHEL (Chas. Frohman, mgr.): New Orleans, La., 16-21, New York city, Dec. 23—indefinite.

BATES, BLANCHE (David Belasco, mgr.): Clarksville, Tenn., 17, Paris 18, Jackson 19, New Orleans, La., 22-31.

BEDFORD'S HOPE (Stair and Havlin, mgrs.): Birmingham, Ala., 16-21, Montgomery 23-28.

BEN HUR (Klaw and Erlanger, mgrs.): Columbus, O., 16-21, Wheeling, W. Va., 23-28.

BERESFORD, HARRY: Pine Bluff, Ark., 17, Marianna 18, Wynne 19, Batesville 20, Jonesboro 21, Springfield, Mo., 22, Joplin 23, Independence, Kan., 24, Coffeyville 27, Bartlesville, I. T., 28.

BERTHA, THE SEWING MACHINE GIRL (Al. H. Woods, mgr.): Newark, N. J., 16-21, Scranton, Pa., 23-25, Wilkes-Barre 26-28.

BERTHA, THE SEWING MACHINE GIRL (No. 2; R. Victor Leighton, mgr.): Altoona, Pa., 17, Lewiston 18, Northumberland 19, Bloomburg 20, Lewisburg 21, Chambersburg 23, Carlisle 24, Lebanon 25, Pottstown 26, So. Bethlehem 28.

BIG HEARTED JIM (Harry J. Jackson, mgr.): Sheridan, Wyo., 18, 19, Billings, Mont., 20, Big Timber 21, Livingston 22, Bozeman 24, Anaconda 25, Boulder 27, Helena 28.

BILLY THE KID (Western; LeRoy H. Sumner; W. W. Potts, mgr.): Calumet, Mich., 17, Lake Linden 18, Hancock 19, Ishpeming 20, Canada Sault 21, Sault Ste. Marie 22, Alpena 23, Pt. Huron 25, Bay City 26-28.

BINGHAM, AMELIA (Jac. Whittendale, mgr.): Salt Lake City, U., 16-18, San Francisco, Cal., 24-Jan. 4.

BLACK BEAUTY (C. F. Atkinson, mgr.): Worcester, Mass., 23-28.

BLANEY, HARRY CLAY (Chas. E. Blaney Amuse. Co., mgrs.): St. Paul, Minn., 16-21, Minneapolis 23-28.

BONNIE BRIER BUSH (Ernest Shipman and W. G. Colvin, mgrs.): Brandon, Man., 17, Regina, N. W. T., 18, Moosejaw 19, Medicine Hat, Alberta, 20, Calgary 21, Didsbury 23, Innisfail 24, Red Deer 25, Wetaskiwin 26, Edmonton 27, 28.

BORDERLAND (Lou Vail, mgr.): Bloomington, Ind., 17, Tell City 18, Noblesville 19, Tipton 20.

BREAK FOR LIBERTY (E. C. Underner, mgr.): Jefferson City, Mo., 17, Sedalia 19, Clinton 20, Springfield 21.

BREWSTER'S MILLIONS (Chas. Frohman, mgr.): London, Eng.—indefinite.

BREWSTER'S MILLIONS (Cahan and Harris, mgrs.): Richmond, Va., 17, 18, Newport News 19, Norfolk 20, 21, Lynchburg 23, Roanoke 24, Knoxville, Tenn., 25, Nashville 26, Charlotte, N. C., 27, Greenville 28.

BREWSTER'S MILLIONS (Frederick Thompson, mgr.): Brooklyn, N. Y., 16-21, Rochester 23-28.

BROADWAY AFTER DARK (Al. H. Woods, mgr.): Toledo, O., 15-17, So. Chicago, Ill., 19-21, Chicago 22-28.

BROWN FROM MISSOURI (Cordova Amuse. Co., mgrs.): Milford, Del., 17, Easton, Md., 18, Crisfield 19, Salisbury 20, Cambridge 21, Frederick 25.

BROWN OF HARVARD (Henry Miller, mgr.): Los Angeles, Cal., 16-18, Bakersfield 19, Fresno 20, Stockton 21, San Francisco 22-Jan. 4.

BURT AND STANFORD (Ernest Shipman, mgr.): Cincinnati, O., 15-22, St. Thomas, Ont., 23, Woodstock 26, Hamilton 27, Guelph 28.

CARD KING OF THE COAST (Vance and Sullivan, mgrs.): Philadelphia, Pa., 23-28.

CARRY, HARRIET D. (Montana; Hopp. Hadley, mgr.): So. Bend, Ind., 23, Elkhart 24, Logansport 25, Peru 26, Ft. Wayne 28.

CAT AND THE FIDDLE (C. A. Sellon, mgr.): New York city 16-21, Hartford, Conn., 23-25, New Haven 26-28.

CHILD OF THE REGIMENT (Chas. E. Blaney Amuse. Co., mgrs.): Detroit, Mich., 16-21, Chicago, Ill., 23-28.

CHILD SHALL LEAD THEM: Pittsburgh, Pa., 16-21.

CHINATOWN CHARLIE (Al. H. Woods, mgr.): Brooklyn, N. Y., 16-21, Newark, N. J., 23-28.

CHOIR SINGER (H. G. Hockey, mgr.): Cumberland, Md., 25.

CLANSMAN (Southern; Geo. H. Brennan, mgr.): Chicago, Ill., 9-21, La Salle 22, Tuscola 23, Clinton, Ia., 25, Iowa City 26, Waterloo 27, Mason City 28.

CLARKE, CRESTON (Jules Murry, mgr.): Greenville, S. C., 17, Spartanburg 18, Salisbury, N. C., 19, Greensboro 20, Richmond, Va., 21, Norfolk 22, Raleigh, N. C., 23, Wilmington 27, Charlotte 28.

COLLEGE BOY (Ralph Riggs, mgr.): Columbus, Mo., 18, Fulton 19, Vandalia 20, Centralia 21, Sedalia 22, Versailles 23, Jefferson City 25, Mexico 26, Huntsville 27, Moberly 28.

COLLEGE WIDOW (Western; Henry W. Savage, mgr.): Bakersfield, Cal., 17, Riverside 18, Santa Barbara 19, Pasadena 20, San Diego 21, Los Angeles 23-30.

COLLIER, WM. (Chas. Frohman, mgr.): Dubuque, Ia., 17, Clinton 18, Omaha, Neb., 22-25, Des Moines, Ia., 26, Sioux City 27, St. Joseph, Mo., 28.

CONVICT AND THE GIRL (John T. Pearsall, mgr.): Philadelphia, Pa., 16-21, Paterson, N. J., 23-28.

CONVICT 900 (Al. H. Woods, mgr.): Chicago, Ill., 22-28.

CONVICT'S DAUGHTER (R. N. Harris, mgr.): Scranton, Pa., 16-18, Wilkes-Barre 19-21.

CORBETT, JAMES J. (Mittenthal Bros. Amuse. Co., mgrs.): New York city 16-21, Jersey City, N. J., 23-28.

CORCORAN, JANE (Arthur C. Alston, prop. and mgr.): Ottawa, Kan., 17.

COUNTY CHAIRMAN: Louisville, Ky., 15-21, Evansville, Ind., 22-25.

COWBOY AND THE SQUAW (P. H. Sullivan, mgr.): Philadelphia, Pa., 16-21, New York city 23-28.

COWBOY GIRL (G. A. White, mgr.): Toronto, Can., 22-28.

COW PUNCHER (Central; W. F. Mann, owner; Sam M. Lloyd, mgr.): Vinita, Okla., 17, Claremore 18, Tahlequah 19.

COW PUNCHER (Western; W. F. Mann, owner; Edwin Percival, mgr.): Denver, Colo., 15-21, Pueblo 22, Lamar 23, Rockyford 24, Trinidad 25, Raton, N. M., 26, La Junta, Colo., 27, Colorado Springs 28.

CRANE, WM. (Chas. Frohman, mgr.): Cincinnati, O., 16-21, Milwaukee, Wis., 23-28.

CUNNING, THE JAIL BREAKER (Chas. E. Blaney Amuse. Co., mgrs.): Cincinnati, O., 23-28.

CUPID AT VASSAR (Jules Murry, mgr.): Birmingham, Ala., 25, Anniston 26, Atlanta, Ga., 27, 28.

DALY, ARNOLD (Liebler and Co., mgrs.): New York city Nov. 5—indefinite.

DANIEL BOONE ON THE TRAIL (Harry Fellon, mgr.): Kingston, Ga., 16, Dalton 17, Piedmont 18, Anniston, Ala., 21, Gladsden 23, Huntsville 24, Sheffield 25.

DAY, ANNA (Ernest Shipman, mgr.): Coshocton, O., 25, Middletown 26.

DEADWOOD DICK'S LAST SHOT (Al. H. Woods, mgr.): Paterson, N. J., 16-21, New York city 23-28.

DESPERATE CHANCE (W. G. Compton, mgr.): Portage, Wis., 17, Beaver Dam 18, Ft. Atkinson 19, Watertown 20, Plymouth 21, Sheboygan 22.

DESPERATE CHANCE (Western; J. C. Patrick, mgr.): No. Yakima, Wash., 23, Ellensburg 24, Roslyn 25, Puyallup 26.

DISTRICT LEADER (Frank J. Sexton, mgr.): Arkansas City, Kan., 17, Tulsa, I. T., 18, Bartlesville 19, Chautauqua 20, Muskogee 21, Shawnee 22, Oklahoma City, Okla., 23, 24, El Reno 27, Enid 28.

DON'T TELL MY WIFE (Miles Berry, mgr.): Sterling, Kan., 17, Kingman 18, Stafford 19, Meade 20, Liberal 21, Guymon, Okla., 23, Dalhart, Tex., 25.

DOONE, ALLEN (Frank J. Lea, act. mgr.): Fremont, Neb., 17, Hastings 18, North Platte 20, Greeley, Colo., 21, Aspen 23, Glenwood Springs 24, Leadville 25, Salida 26, Canon City 27, Florence 28.

DORA THORNE (Harry Sellers and Co., mgrs.): Montreal, Can., 16-21, Brockville 23, Pt. Hope 24, Peterboro 25, Ottawa 26-28.

DREW, JOHN (Chas. Frohman, mgr.): New York city Aug. 31-Dec. 21, Philadelphia, Pa., 23-Jan. 4.

DUBLIN DAN, THE IRISH DETECTIVE (Havlin and Nicolai, mgrs.): New York city 16-21, Utica, N. Y., 23, Rochester 24-28.

EAST LYNNE (King's; T. W. Goodwin, mgr.): Grand Rapids, Mich., 19-21, Muskegon 22, La Porte, Ind., 23, Ft. Wayne 24, Kokomo 25, Indianapolis 26-28.

EDNA, THE PRETTY TYPEWRITER (A. H. Woods, mgr.): Baltimore, Md., 16-21, Washington, D. C., 23-28.

ELI AND JANE: Du Quoin, Ill., 17, Sparta 18, Nashville 19, Carlyle 20, Hillsboro 23, Nokomis 24, Shelbyville 27, Nowlagua 28.

ELLIOTT, MAXINE (Geo. J. Appleton, mgr.): New York city 23—indefinite.

END OF THE TRAIL (Lincoln J. Carter, mgr.): Washington, D. C., 16-21, Camden, N. J., 23-25, Wilmington, Del., 26-28.

FALLEN BY THE WAYSIDE (Al. H. Woods, mgr.): Louisville, Ky., 15-21, St. Louis, Mo., 22-28.

FATAL FLOWER (A. R. Koot, mgr.): Toronto, Can., 16-21.

FATAL WEDDING (Jay L. Packard, mgr.): Burlington, N. J., 23.

FATTY FELIX (North; C. Jay Smith, mgr.): Festus, Mo., 17.

FAUST (Olga Verne White, mgr.): Lancaster, O., 17, Circleville 18, Chillicothe 19, Shawnee 20, Dresden 21, Senecaville 23, Pleasant City 24, Newark 25, Ada 26, Wapakoneta 27, St. Marys 28.

FAVERSHAM, WM. (Liebler and Co., mgrs.): Newark, N. J., 16-21, Washington, D. C., 23-28.

FEALY, MAUDE (John Cort, mgr.): Vancouver, B. C., 17, 18, Bellingham, Wash., 19, Everett 20, Yakima 21, Spokane 22, 23, Butte, Mont., 24, 25, Helena 26, Billings 27, Miles City 28.

FIGMAN, MAX (John Cort, mgr.): Portland, Ore., 22-25, Salem 26, Eugene 27.

FLAMING ARROW (East; Lincoln J. Carter, mgr.): McKeesport, Pa., 20, 21, Uniontown 25, Morgantown, W. Va., 27, Fairmont 28.

FLAMING ARROW (West; Lincoln J. Carter, mgr.): Abilene, Kan., 21, Salina 25, McPherson 28.

FOUR CORNERS OF THE EARTH (Klaut and Gazzolo Amuse. Co., props.; Daniel Reed, mgr.): New York city 16-21, Bridgeport, Conn., 23, Yonkers, N. Y., 24-28.

GAMBLER OF THE WEST (Al. H. Woods, mgr.): Richmond, Va., 16-21, Nashville, Tenn., 23-28.

GEORGE, GRACE (Wm. A. Brady, mgr.): Philadelphia, Pa., 23-Jan. 4.

GILMORE, PAUL (Jules Murry, mgr.): Knoxville, Tenn., 17, Johnson City 18, Chattanooga 19, Nashville 22, Evansville, Ind., 23, Paducah, Ky., 27, Cairo, Ill., 28.

GIRL AND THE STAMPEDE (V. E. Lambert, mgr.): Lexington, Neb., 17, Grand 18, No. Platte 19, Ogallala 20, Sidney 21.

GIRL OF THE GOLDEN WEST (Special Co.; David Belasco, mgr.): Niles, Mich., 26, Goshen, Ind., 27, Kendallville 28.

GIRL OF THE STREETS (C. E. Braman, mgr.): Portland, Ore., 15-21.

GIRL OF THE SUNNY SOUTH (J. W. Hartman, mgr.): Albia, Ia., 17, Hiteman 18, Buxton 19, Oskaloosa 20, Ottumwa 21, Kirksville, Mo., 23, Novinger 24, Trenton 25, Milan 26.

GOOD FELLOW (Bobby Newcomb, mgr.): Burlington, Vt., 17, Lacoota, N. H., 20, Concord 21, Portland, Me., 23, Sogus 24, Waterville 25, Rockland 26, Bath 27, Livermore Falls 28.

GOODWIN, NAT C. (Geo. O. Weeden, mgr.): Boston, Mass., 16-28.

GRAPEWIN, CHAS. (Welles, Dunne and Harlan mgrs.): St. Louis, Mo., 15-21, Springfield, Ill., 22-28, Peoria 29-28.

GREAT DIVIDE (Southern; Sam S. and Lee Shubert, mgrs.): Jacksonville, Fla., 17, Macon, Ga., 18, Athens 19, Atlanta 20, 21.

GREAT EXPRESS ROBBERY (Al. H. Woods, mgr.): Syracuse, N. Y., 16-18, Rochester 19-21, Cleveland, O., 22-28.

GREAT WALL STREET MYSTERY (Bob Le Roy, mgr.): Brooklyn, N. Y., 16-21.

GRIFFITH, JOHN (Arnold Thompson, mgr.): West Point, Miss., 17, Aberdeen 18, Columbus 19, Tuscaloosa, Ala., 20, Montgomery 21, Uniontown 25, Demopolis 26, Hattiesburg, Miss., 27, Biloxi 28.

HALL, DON C.: Parkersburg, W. Va., 17, New Martinsville 18, Weston 19, Morgantown 20, Connellsville, Pa., 21, Uniontown 22, Mt. Pleasant 24, Jeannette 25, Butler 26, Vandergrift 27, Blairsville 28.

HALL, JESSIE MAE (Al. Trahern, mgr.): Milwaukee, Wis., 15-21.

HANFORD, CHAS. B. (F. L. Walker, mgr.): Orange, Tex., 17, Beaumont 18, Pt. Arthur 19, Nacogdoches 20, Shreveport, La., 21, Hot Springs, Ark., 23, Pine Bluff 24, Little Rock 25, Vinita, I. T., 27, Coffeyville, Kan., 28.

HAPPY HOOLIGAN: New Haven, Conn., 23-25, Bridgeport 26-28.

HEART OF MARYLAND (David Belasco, mgr.): Wellsville, N. Y., 17, Coudersport, Pa., 18, Pt. Allegheny 19, Emporium 20, Batavia, N. Y., 21, Lockport 23, Dunkirk 24, Corry 25, Warren, Pa., 26, Kane 27, Bradford 28.

HENDRICKS, BEN (Wm. Grey, mgr.): Seattle, Wash., 15-21.

HIS LAST DOLLAR (Stair and Nicolai, mgrs.): Toronto, Can., 23-28.

HIS TERRIBLE SECRET (Chas. E. Blaney Amuse. Co., mgrs.): Jersey City, N. J., 16-21, New York city 22-28.

HOLLAND, MILDRED (Edward C. White, mgr.): Rock Island, Ill., 25, Muscatine, Ia., 26, Burlington 27, Ft. Madison 28.

HOLY CITY (Western; Le Comte and Flesher, mgrs.): Salem, Ore., 17, Albany 18, Cornvallis 19, Eugene 20, Roseburg 21, Grant's Pass 23, Medford 24, Ashland 25, Yreka, Cal., 26, Dunsmuir 27, Redding 28.

HOLY CITY (Southern; Le Comte, Flesher and Isham, mgrs.): Jackson, Tenn., 17, Sheffield, Ala., 18, Decatur 19, Columbia, Tenn., 20, Huntsville, Ala., 22, Tullahoma, Tenn., 24, Chattanooga 25, Rome, Ga., 26, Dalton 27, Cleveland, Tenn., 28.

HOLY CITY (Eastern; H. M. Blackaller, mgr.): Leroy, N. Y., 17, Danville 19, Cuba 20, Coudersport 21, Galeton, Pa., 22, Addison, N. Y., 24, Corning 25, Mansfield, Pa., 26, Waverly, N. Y., 27, Elmira 28.

HORTIS, JOE (Geo. H. Nicolai and Wm. W. Miller, mgrs.): Cleveland, O., 16-21, McKeesport, Pa., 23, Greensburg 26, Johnstown 27, Altoona 28.

HUMAN HEARTS (Western; Wm. Franklin Riley, mgr.): Santa Ana, Cal., 17, Riverside 18, Pomona 19, Redlands 20, San Bernardino 21.

HUMAN HEARTS (Eastern; W. R. Nankeville, mgr.): Danbury, Conn., 17, Poughkeepsie, N. Y., 18, Bridgeport, Conn., 19-21, Yonkers, N. Y., 23-25, Hoboken, N. J., 26-28.

HUMAN SLAVE (Leo. J. Daublin, mgr.): Mitchell, Ind., 17, Longcotre 18, Mt. Carmel, Ill., 20, Grayville 21, Tell City, Ind., 22, Mt. Vernon 23, Mc Leansboro 24, Harrisburg 25.

HUNTINGS, THE FOUR (Harry Dull, mgr.): Pittsburgh, Pa., 16-21, Beaver Falls 24, Johnstown 25, Wheeling, W. Va., 26-28.

HYPOCRITES (Chas. Frohman, mgr.): Boston, Mass., 2-28.

IN THE BISHOP'S CARRIAGE (Liebler and Co., mgrs.): Ft. Wayne, Tex., 17, 18, Dallas 19, 20, Waco 21, San Antonio 22, 23, Austin 24, Galveston 25, 26, Houston 27, 28.

IRVING, ISABELLE (Liebler and Co., mgrs.): Tonopah, Nev., 17, 18, Goldfield 19-21, Salt Lake, U., 23-28.

JEFFERSON, JOS. AND WILLIAM: Indianapolis, Ind., 17, 18, Louisville, Ky., 19-21, Springfield, O., 23, Muncie, Ind., 24.

KALICH, MADAME BERTHA (Harrison Grey Fiske, mgr.): Evansville, Ind., 17, Owensboro, Ky., 18, Louisville 22-28.

KERRY GOW: McKinney, Tex., 17, Dallas 18, Ft. Worth 19, Waco 20, San Antonio 21, Goldfield, Nev., 22, 24, Tonopah 25, 26, Carson 27, Virginia City 28.

KIDNAPPED FOR REVENGE (Chas. E. Blaney Amuse. Co., mgrs.): Ottawa, Can., 16-21, Baltimore, Md., 23-28.

KING CASEY (R. D. Stair, mgr.): New York city 23-28.

LANCERS (Sam S. and Lee Shubert, Inc., mgrs.): New York city 3—indefinite.

LENA RIVERS (C. H. Packard, mgr.): Columbus, Ga., 17, Selma, Ala., 18, Pensacola, Fla., 19, Mobile, Ala., 20, 21.

LENA RIVERS (Burt and Nicolai, mgrs.): Peoria, Ill., 22-25, Brazil, Ind., 26.

LIFE OF AN ACTRESS (Burt K. Wilbur, mgr.): Brooklyn, N. Y., 16-21, Syracuse, N. Y., 23-25.

LILY AND THE PRINCE (Frank Holland, mgr.): Tiffin, O., 17, Fostoria 18, Van Wert 19, Lima 20, Springfield 21, Hamilton 22, Shelbyville, Ind., 23, Seymour 24, Franklin 27, Bloomington 28.

LION AND THE MOUSE: Batavia, N. Y., 17, Lockport 18, Dunkirk 19, Warsaw 20, Perry 21.

LION AND THE MOUSE (H. B. Harris, mgr.): Birmingham, Ala., 17, Chattanooga, Tenn., 18, Knoxville 19, Lexington, Ky., 20, St. Louis 22-28.

LION AND THE MOUSE (H. B. Harris, mgr.): Portland, Ore., 15-18, Olympia, Wash., 19, Centralia 20, Aberdeen 21, Seattle 22-28.

LITTLE DETECTIVE (Chas. Newton, mgr.): Whitehall, Ill., 17, Pekin 20, Streator 21.

LITTLE HEROES OF THE STREET (Vance and Sullivan, mgrs.): Chicago, Ill., 15-21, St. Louis, Mo., 22-28.

LOST TRAIL (Willis Amuse. Co., props.; Anthony E. Willis, mgr.): Chicago, Ill., 15-21, Bay City, Mich., 22-28.

LOTTIE, THE POOR SALESLADY (Chas. E. Blaney Amuse. Co., mgrs.): East St. Louis, Ill., 16-21, Dayton, O., 23-25, Toledo 26-28.

MAN OF THE HOUR (Brady and Grismer, mgrs.): Davenport, Ia., 25, Moline, Ill., 26, Rock Island 27, Cedar Rapids, Ia., 28.

MAN OF THE HOUR (Brady and Grismer, mgrs.): Dayton, O., 23, Springfield, Ill., 26-28.

MAN OF THE HOUR (Brady and Grismer, mgrs.): Fargo, N. D., 17, Jamestown 18, Butte, Mont., 20, 21, Spokane, Wash., 23, 24, Yakima 27, Ellensburg 28.

MAN OF THE HOUR (W. A. Brady, mgr.): New York city Dec. 4—indefinite.

MA'S NEW HUSBAND (East; Scott and Raynor, mgrs.): Benton, Ill., 17, Du Quoin 18, Murphysboro 19, Cairo 20, Madisonville, Ky., 21, Evansville, Ind., 22, Morganfield, Ky., 23, Owensboro 25, Shelbyville 26, Frankfort 27, Somerset 28.

MANTELL, ROBERT (Wm. A. Brady, mgr.): Houston, Tex., 23, 24, San Antonio 27-29.

MELVILLE, ROSE (J. R. Stirling, mgr.): Moline, Ill., 17, Rock Island 18, Grinnell 19, Waterloo, Ia., 20, Marshalltown 21, Sioux City 23, Leavenworth, Kan., 24, Lincoln, Neb., 27, 28.

McFADDEN'S FLATS: Saginaw, Mich., 16-18, Flint 19, Lansing 20, Pontiac 21, Detroit 23-28.

MIDNIGHT FLYER (J. B. Richardson, mgr.): Batavia, Ia., 17, Bonaparte 18, Milton 19, Cincinnati 20, Centerville 21, Unionville, Mo., 23.

MILLER, HENRY, AND MARGARET ANGLIN (Henry Miller, mgr.): Chicago, Ill., Dec. 16-Jan. 4.

MILLIONAIRE TRAMP (Fred Bates, mgr.): Chicago, Ill., 15-21.

MILLIONAIRE'S REVENGE (Mittenthal Amuse. Co., mgrs.): Hoboken, N. J., 15-18, Fall River, Mass., 23-28.

MINISTER'S SON: Ashland, O., 17, Norwalk 18, Toledo 19-21, Ottawa 22, Springfield 25, Mechanicsburg 26, London 27, Cambridge 28.

MISS PETTICOATS: Fulton, N. Y., 17.

MISSOURI GIRL (Eastern; Geo. Bedel, mgr.): Mayville, Mich., 17, Marlett 18, Mt. Clemens 19, Ypsilanti 21, Wyandotte 22, Northville 23, Adrian 25, Jonesville 26, Wauseon, O., 28.

MISSOURI GIRL (Western; Fred Raymond, mgr.): Eskridge, Kan., 17, Alma 18, Manhattan 19, Clay Center 20, Salina 21, McPherson 23, Moundridge 24, Newton 25, Peabody 26, Florence 27, Hutchinson 28.

MONTE CRISTO (Eastern): Murphysboro, Ill., 17, Cairo 18, Charleston, Mo., 20, Fredericktown 21, Bonne Terre 23, Elvins 24, Festus 27, De Soto 28.

MOONSHINER'S DAUGHTER (R. G. Kingston, mgr.): Beatrice, Neb., 17, Tecumseh 18, Wahoo 19, Wymore 20, Pawnee City 21, Council Bluffs, Ia., 22, Plattsmouth 23, Blair, Neb., 24, Lamar 25, Hawarden 26, Rock Rapids 27, Sioux City 28.

MOORE, LUCIA (Ernest Shipman, mgr.): Ft. Wayne, Ind., 23, 24, Lafayette 25, Logansport 26, Wabash 27, Marion 28.

MORALS OF MARCUS (Charles Frohman, mgr.): New York city Nov. 18—indefinite.

MORTIMER, LILLIAN (J. Verogen, mgr.): New York city 16-21, Brooklyn, N. Y., 22-28.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): London, Eng.—indefinite.

MRS. WIGGS OF THE CABBAGE PATCH (Liebler and Co., mgrs.): Philadelphia, Pa., 9-21, Baltimore, Md., 23-28.

MURPHY, TIM: Lincoln, Neb., 25.

MY DIXIE GIRL (Dodge and Duffield, mgrs.): Kansas City, Mo., 15-21, Maryville 23, Council Bluffs, Ia., 25.

MYSTERIOUS BURGLAR (Frank Winch, mgr.): Newark, N. J., 16-21, Wilmington, Del., 22-24, Camden, N. J., 26-28.

NARELLE, MARIE (Ernest and Frederic Shipman, mgrs.): Christchurch, New Zealand—indefinite.

NAZIMOVA, MME. (Sam S. and Lee Shubert, Inc., mgrs.): New York city Sept. 4—indefinite.

NELLIE, THE BEAUTIFUL CLOAK MODEL (A. H. Woods, mgr.): New York city 16-21, Brooklyn, N. Y., 23-28.

NETHERSOLE, OLGA: Cleveland, O., 23-28.

O'HARA, FISKE (Chas. E. Blaney Amuse. Co., mgrs.): Joliet, Ill., 23-25, Des Moines, Ia., 26-28.

OLCOTT, CHAUNCEY (Augustus Pitou, mgr.): New York 2-21, Philadelphia, Pa., 23-Jan. 4.

OLD ARKANSAW (Eastern; L. A. Edwards, mgr.): Madisonville, Ky., 17, Hopkinsville 18, Elkton 19, Guthrie 20, Bowling Green 21, Franklin 24, Gallatin, Tenn., 25, Paris 26, Huntington 27, Baldwell, Ky., 28.

OLD ARKANSAW (Western; O. W. Bicknel, mgr.): Elko, Nev., 17, Virginia City 18, Tonopah 20, 21, Goldfield 23, Carson City 24, Reno 25, 26, Truckee, Cal., 27.

OLD CLOTHES MAN (H. B. Pierce, mgr.): Bellefonte, Pa., 17, Tyrone 18, Altoona 20, Johnstown 21, Philadelphia 23-28.

OLD HOMESTEAD (Franklin Thompson, mgr.): Poughkeepsie, N. Y., 22, Troy 24, Schenectady 25, Albany 26, Cohoes 27, Utica 28.

O'NEILL, JAMES (Edgar Forrest, mgr.): Pittsburgh, Pa., 19-21, Columbus, O., 23, 24, Dayton 27, 28.

ORIGINAL COHEN (W. T. Gaskell, mgr.): New York city 16-28.

OUTLAW'S CHRISTMAS (P. H. Sullivan, mgr.): Akron, O., 16-18, Youngstown 19-21, Philadelphia, Pa., 23-28.

OYSTERMAN (Hattig and Seamon, mgrs.): New York city 16-Jan. 4.

PAIR OF COUNTRY KIDS (Eastern; Jay Smith, mgr.): Havre de Grace, Md., 17, Fredericksburg, Va., 18, Culpepper 19, Berkeley Springs, Md., 20, Hagerstown 21, Front Royal, Va., 23, Charlestown 24, Harrisonburg 25, Woodstock 26, Winchester 27, Martinsburg, W. Va., 28.

PANHANDLE PETE (Abe Levy, mgr.): Saginaw, Mich., 19-21, Buffalo, N. Y., 22-28.

PARTED ON HER BRIDAL TOUR (Chas. E. Blaney Amuse. Co., mgrs.): Minneapolis, Minn., 16-21, Milwaukee, Wis., 23-28.

PATTON, W. R. (J. M. Stout, mgr.): Decatur, Tex., 17, Stephenville 18, Dublin 19, Comanche 20, Brady 21.

PETER PAN (Chas. Frohman, mgr.): Kingston, N. Y., 17, Oneonta 18, Cohoes 19, Schenectady 20, 21, Granville 23, Burlington, Vt., 24, 25, Randolph 26, Montpelier 27, Barre 28.

POOR RELATION (F. V. Peterson, mgr.): Steubenville, O., 17, Bellaire 18, Woodsfield 19, Marietta 20, Parkersburg, W. Va., 21, Washington, Pa., 23, Monessen 26, Uniontown 27, Morgantown, W. Va., 28.

PRINCE CHAP: Macon, Ga., 17, Jacksonville, Fla., 18, Savannah, Ga., 19, Charleston, S. C., 20, Augusta, Ga., 21, Columbia, S. C., 23, Charlotte, N. C., 24, Greensboro 25, Winston-Salem 26, Danville, Va., 27, Lynchburg 28.

PURNELL, KATHRYN: Philadelphia, Pa., 16-21.

QUINCY ADAMS SAWYER (West.; John G. Stewart, mgr.): Portland, Ore., 15-21.

QUINCY ADAMS SAWYER: Effingham, Ind., 17, Greenville 18.

QUINCY ADAMS SAWYER: Chanute, Kan., 17, Iola 18, Lawrence 19.

RACE ACROSS THE CONTINENT (Al. H. Woods, mgr.): Dayton, O., 15-18, Columbus 19-21, Baltimore, Md., 23-28.

RAFFLES (Joe W. Gaites, mgr.): Ogden, U., 25, Cheyenne, Colo., 26.

REJUVENATION OF AUNT MARY (L. S. Sire, mgr.): Washington, D. C., 16-21.

RIGHT OF WAY (Klaw and Erlanger, mgr.): Columbus, O., 23, 24, Indianapolis, Ind., 25-28.

RIP VAN WINKLE (Frank G. Cotter, mgr.): Towanda, N. Y., 17, Cortland 18, Ithaca 19, Oxford 20, Binghamton 21, Waverly 25, Corning 26.

ROAD TO YESTERDAY (Sam and Lee Shubert, mgrs.): Boston, Mass., 16-28.

ROBERTS, FLORENCE (John Cort and Henry B. Harris, mgrs.): Los Angeles, Cal., 16-28.

ROCKY MOUNTAIN EXPRESS (Klaut and Gazzolo Amuse. Co., props.; George Klaut, mgr.): Yonkers, N. Y., 16-18, Paterson, N. J., 19-21, New York city 23-28.

ROSE OF THE RANCHO (David Belasco, mgr.): Brooklyn, N. Y., 16-21, Newark, N. J., 23-28.

ROUND UP (Klaw and Erlanger, mgrs.): New York city Aug. 26-Jan. 4.

ROYAL SLAVE (Eastern; Clarence Bennett Co., Inc., mgrs.): West Unity, O., 17, Swanton 18, Delta 19, Fayette 20, Monroeie 21, Wauseon 23, 24, Ashland 25, Londonville 26, Mount Gilead 27, Shelby 28.

RUSSELL BROS. (Chas. E. Blaney Amuse. Co., mgrs.): Norfolk, Va., 16-21, Richmond 22-28.

RUSSELL, LILLIAN (Joseph Brooks, mgr.): Lewiston, Me., 17, Portland 18, Lowell, Mass., 19, Worcester 20, Fitchburg 23, Pittsfield 24, Springfield 25, New Haven, Conn., 26, Hartford 27, 28.

SAWTLEY, JOSEPH, IN BILLY THE KID (William Wood, mgr.): Columbus, O., 16-18, Terre Haute, Ind., 20, Alton, Ill., 21, St. Louis, Mo., 22-28.

SECRET ORCHARD: New York city 16—indefinite.

SELWYN, EDGAR (E. A. McFarland, mgr.): Boston, Mass., 9-21, Salem 23, Gloucester 24, Haverhill 25, Dover, N. H., 26, Portland, Me., 27, 28.

SHADOWS ON THE HEARTH (Arthur C. Alston, prop.): Peoria, Ill., 15-18, Springfield 19-21, Alton 22, Belleville 23.

SHADOWED BY THREE (W. F. Mann, owner; Clarence Burdick, mgr.): Baltimore, Md., 16-21, Hoboken, N. J., 22-25, Elizabeth 26-28.

SHOEMAKER (Joe Mack, mgr.): Wilkes-Barre, Pa., 16-18, Scranton 19-21, Rochester, N. Y., 23-25, Syracuse 26-28.

SINCE NELLIE WENT AWAY (A. H. Woods, mgr.): Brooklyn, N. Y., 23-28.

SI PLUNKARD: Sweetwater, Tex., 17, Hamlin 18, Stamford 19, Cisco 20, Stephenville 21, Grandbury 22, Terrel 24, Ennis 25, Waxahachie 26, Cleburne 27, Hillsboro 28.

SIS IN NEW YORK (Central): Antigo, Wis., 17, Stevens Point 18.

SIS IN NEW YORK (Eastern): Hanover, Md., 17, Salisbury 19, Easton, Pa., 20, Dover 21, Elkton 24, Havre de Grace, Md., 25, West Chester, Pa., 26, Coatesville 27, Lansford 28.

SIS IN NEW YORK (Northern): Lowell, Mass., 17, Salem 18, Gloucester 19, Fitchburg 20, Holyoke 21, Naugatuck, Conn., 23, So. Norwalk 24, Stamford 25.

SIS IN NEW YORK (Southern): Newport News, Va., 17, Petersburg 18, Richmond 19, Charlotteville 20, Lynchburg 21, Roanoke 23.

SIS IN NEW YORK (West): Glenns Ferry, Ida., 17, Hailey 18, Preston 19, Logan, U., 20.

Mt. Clemens Mineral Springs

Open all the Year Round

MT. CLEMENS MINERAL WATER BATHS ARE UNRIVALED FOR THE TREATMENT OF

Rheumatism and All Nervous and Blood Diseases

Two hundred Bath Houses, Hotels and Boarding Houses offer accomodations and rates to su t all tastes and purses. Mt. Clemens is delightfully situated, twer ty miles from Detroit. Through tra·ns from the East and West via Grand Trunk Railway Sys em. Detroit suburban electric cars every half hour. Illustrated book of Mt. Clemens mailed free. Address

F. R. EASTMAN, Sec'y, Chamber of Commerce, Mt. Clemens, Mich.

SOTHERN, E. H. (Sam and Lee Shubert, mgrs.): Philadelphia, Pa., 16-28.
SPOONER, CECIL (Chas. E. Blaney Amuse. Co., mgrs.): Brooklyn, N. Y., 16-28.
SQUAW MAN (Liebler and Co., mgrs.): Minneapolis, Minn., 22-25, St. Paul, Minn., 26-29.
STAHL, ROSE (Henry B. Harris, mgr.): New York city Nov. 25-Dec. 21, Buffalo, N. Y., 23-28.
STEWART, MAY (J. E. Cline, mgr.): Sardis, Miss., 17, Senatobia 18.
STUART, RALPH (H. B. Harris, mgr.): San Francisco, Cal., 9-21, Eugene, Ore., 23, Salem 24, Astoria 25, Portland 26-28.
SWEETEST GIRL IN DIXIE (Southern "A"; C. S. Rutile, mgr.): Paula Valley, I. T., 17, Sulphur 18, Ada 19, Durant 20, Coalgate 21, Wilburton 22, Ft. Smith, 24, Mena, Ark., 25, Qu Queen 26, Stampe 27, Magnolia 28.
SWEETEST GIRL IN DIXIE (Northern; W. R. Hughes, mgr.): Grand Island, Neb., 17, Aurora 18, Sutton 19, Seward 21, Crete 22, Tecumseh 24, Auburn 25, Nebraska City 26, Mound City, Mo., 27, Maryville 28.
TAYLOR, ALBERT (Seth B. Spangler, mgr.): Midland, Tex., 17, Big Springs 18, 19, Colorado 20, 21, Cisco 23, 24, Stamford 25, 26, Hamlin 27, 28.
TELEGRAPH STATION 21 (Napier and Matthews, mgrs.): Stuttgart, Ark., 17, Wahoo 18, Camden 19, Magnolia 20, Hope 21, Prescott 23, Gurdon 24, Arkadelphia 25, Beebe 27.
TEMPEST AND SUNSHINE (W. F. Mann, owner; Richard Chapman, mgr.): Charlotte, Mich., 17, Lansing 18, Owosso 19, Ionia 20, Flint 21, St. Charles 22, Holly 23, Mt. Clemens 25, Ortford 26.
TEXAS (Broadhurst and Currie, mgrs.): Dubuque, Ia., 17, La Crosse, Wis., 18, Winona 19, Albert Lea, Minn., 20, Mankato 21, St. Paul 22-28.
TEXAS SWEETHEARTS: Harrisburg, Ill., 19.
THE PHANTOM DETECTIVE (David Seymour, mgr.): Paterson, N. J., 16-18, Wilkes-Barre, Pa., 23-25, Scranton 26-28.
THIEF (Charles Frohman, mgr.): New York city Sept. 9—indefinite.
THORNE AND ORANGE BLOSSOMS (Ed Weyrauch, mgr.): Phoenixville, Pa., 17, West Chester 18, Bridgeton, N. J., 19, Atlantic City 20, 21, Chester, Pa., 23-25, Perth Amboy, N. J., 27, Plainfield 28.
THORNE AND ORANGE BLOSSOMS (Western; F. C. Walton, mgr.): Eureka, U., 17, Mammouth 18, Kaysville 19, Coalville 20, Park City 21, Lehi 22, American 24, Provo 25, Nephi 26, Richfield 27, Ephriam 28.
THROUGH DEATH VALLEY (C. L. Crane, mgr.): Chicago, Ill., 8-Jan. 4.
TOO PROUD TO BEG (Lincoln J. Carter, mgr.): Akron, O., 23, Beaver Falls, Pa., 26.
TOYMAKER OF NURNEMBERG (Charles Frohman, mgr.): New York city Nov. 25-Dec. 21.
TOYMAKERS: Ithaca, N. Y., 25.
TRUAX, SARAH (John Cort, mgr.): San Francisco, Cal. 22-28.
UNCLE TOM'S CABIN (Al. W. Martin's; Ed S. Martin, mgr.): Toronto, Can., 16-21, Brantford 23, Woodstock 24, London 25, St. Thomas 26, St. Catharines 27, Hamilton 28.
UNCLE JOSH PERKINS (Eastern; Thomas Roe, mgr.): Barre, Vt., 17, Claremont, N. H., 18, Lebanon 19, Keene 20, Lowell, Mass., 21.
UNDER SOUTHERN SKIES (Central; Harry Duel Parker, mgr.): Cairo, Ill., 23, Murphysboro 24, Du Quoin 27, Mt. Vernon 28.
UNDER SOUTHERN SKIES (Eastern; Harry Duel Parker, mgr.): Plainfield, N. J., 23, Dover 24, Perth Amboy 27, New Brunswick 28.
UNDER SOUTHERN SKIES (Western; Harry Duel Parker, prop. and mgr.): Healdsburg, Cal., 17, Vallejo 18, Woodland 19, Chico 20, Marysville 21, Oroville 22, Sacramento 25, Reno 28.
UNDER SUSPICION (J. D. Barton and Co., mgrs.): Philadelphia, Pa., 23-28.
UNDER THE NORTH STAR (Jos. G. Chandler, mgr.): Morris, Minn., 17, Litchfield 18, Willmar 19, Montevideo 20, Ortonville 21, Wheaton 23, Wahpeton, N. D., 24, Fergus Falls, Minn., 25, Alexandria 26, Glenwood 27, Melrose 28.
UNDER TWO FLAGS (The White City Amuse. Co., mgrs.): Hattiesburg, Miss., 17, Crystal Springs 18, Magnolia 19, Brookhaven 20, Natchez 21, Baton Rouge, La., 23, Donaldsville 24, New Iberia 25, Lake Charles 26, Beaumont, Tex., 27, Nacagdoches 28.
VAN, BILLY B. (F. H. Sullivan Amuse. Co., mgrs.): Detroit, Mich., 15-21, Columbus, O., 23-25, Dayton 26-28.
VENDETTA (E. A. Harrington, mgr.): Ryan, Okla., 18, Hartshorn 19, Atoka 20, Lehigh 21, Sapulpa 22.
VIRGINIAN (Kirke La Shelle Co., mgrs.): New Orleans, La., 15-21, Gulfport, Miss., 23, Biloxi 24, Donaldsonville, La., 27, Plaquemine 28.
WALDMAN, EDWARD: Asbury Park, N. J., 18.
WALSH, BLANCHE (Charles Ringadorf, mgr.): New Haven, Conn., 17, Waterbury 18, Hartford 19, Springfield, Mass., 20, Pittsfield 21, Glens Falls, N. Y., 22, Albany 25, Schenectady 26, Utica 27, Syracuse 28.
WARFIELD, DAVID (David Belasco, mgr.): New York city Oct. 14—indefinite.
WARRENS OF VIRGINIA (David Belasco, mgr.): New York city Dec. 2—indefinite.
WAS SHE TO BLAME: Bemidji, Minn., 17-19, Cass Lake 20-22, Ackley 25, Park Rapids 26, Wadena 28.
WAY DOWN EAST (Wm. A. Brady, mgr.): Louisville, Ky., 23-28.
WAY DOWN EAST (Wm. A. Brady, mgr.): Stockton, Cal., 18, Sacramento 19, San Jose 20, Oakland 21, San Francisco 23-Jan. 4.
WE ARE KING (A. W. Cross, mgr.): Fairfield, Ia., 17, Albia 18, Knoxville 19, Prebbel 20, Waterloo 21, Ft. Madison 22, Ottumwa 23, Centerville 24, Oskaloosa 25, Newton 26, Eldora 27, Marshalltown 28.
WHAT HAPPENED TO JONES (N. L. Jelonke, mgr.): Lexington, Mo., 17, Leavenworth, Kan., 18, Wichita 21, Pittsburg 25, Oswego 28.
WHAT MONEY WILL DO (Harry Shannon, mgr.): Marion, Ind., 17, Carterville 18, Herrin 19, Coulterville 20, Collinsville 23, Moberly, Mo., 25, Payette 26, Marceline 28.
WHEN WE WERE FRIENDS (Wm. Macauley, mgr.): Norman, I. T., 17, Ardmore 18, Gainesville, Tex., 19, Ft. Worth 20, Dallas 21, Ennis 23, Waxahachie 24, Cleburne 25, Weatherford 26, Cisco 27, Stamford 28.
WHITECAR, W. A. (Jules Murry, mgr.): Beaumont, Tex., 17, Orange 18, Crowley 19, New Iberia 20, Lafayette, La., 21, Alexandria 22, Shreveport 23, Natchez, Miss., 24, Jackson 27, Monroe, La., 28.
WHY GIRLS LEAVE HOME (E. J. Carpenter's; Harry E. Rowe, mgr.): Elma, Wash., 17, Montesano 18, Aberdeen 19, Hoquiam 20, So. Bend 21, Portland, Ore., 22-28.
WILLIAMS, LOTTIE (Chas. E. Blaney Amuse. Co., mgrs.): Chicago, Ill., 8-28.
WILSON, AL. H. (Sidney R. Ellis, mgr.): Trenton, N. J., 17, Allentown, Pa., 18, Williamsport 20, Sunbury 21, Phoenixville 27, Reading 28.
WILSON, FRANCIS (Chas. Frohman, mgr.): Chicago, Ill., 16-28.
WITCHING HOUR (Sam S. and Lee Shubert, Inc., mgrs.): New York city Nov. 18—indefinite.
YOUNG BUFFALO, KING OF THE WILD WEST (Chas. E. Blaney Amuse. Co., mgrs.): Cleveland, O., 16-21, Pittsburgh, Pa., 23-28.
YOUNGER BROS.: Hearne, Tex., 17, Bryan 18, Navasota 19, Hempstead 20, Brenham 21, Houston 24, Galveston 25.
ZEKE, THE COUNTRY BOY (Leon Allen, mgr.): Taylor, Tex., 17, Elgin 18, Bastrop 19.

STOCK COMPANIES.

ACADEMY STOCK: Lowell, Mass.—indefinite.
ALBEE: Pawtucket, R. I., Aug. 12—indefinite.
ALCAZAR (Belasco and Meyer, mgrs.): San Francisco, Cal.—indefinite.
ALLEN: Portland, Ore.—indefinite.
AVENUE STOCK: East St. Louis, Ill.—indefinite.
AYLESWORTH (Arthur J. Aylesworth, mgr.): Goldfield, Nev., April 1—indefinite.
BAKER: Portland, Ore.—indefinite.
BALDWIN-MELVILLE (Walter S. Baldwin, mgr.): New Orleans, La.—indefinite.
BARRY-BURKE STOCK (John W. Barry, mgr.): New Orleans, La., Aug. 25—indefinite.
BELASCO (Belasco and Meyer, mgrs.): Los Angeles, Cal.—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BOSTON STOCK (Lindsay Morison, mgr.): Boston, Mass., Sept. 2—indefinite.
BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.
BUNTING, EMMA (Roy Applegate, mgr.): San Antonio, Tex.—indefinite.
BURBANK: Los Angeles, Cal.—indefinite.
BUSH TEMPLE STOCK (Edwin L. Baker, mgr.): Chicago, Ill.—indefinite.
CASTLE SQUARE (Boston Stage Society, mgrs.): Boston, Mass.—indefinite.
CHRISTINE HILL (T. L. Trexler, mgr.): Minneapolis, Minn.—permanent.
CLEVELAND, HARRY B.: North Yakima, Wash., June 24—indefinite.
COLLEGE THEATRE: Chicago, Ill.—indefinite.
COLUMBIA STOCK: Spokane, Wash., Aug. 27—indefinite.
CURTIS: Spokane, Wash.—indefinite.
CUTTER (Ira Swisher, mgr.): Richmond, Ind., July 8—indefinite.
DARCY AND SPECKS: Philadelphia, Pa.—indefinite.
FAMILY: East St. Louis, Ill.—indefinite.
FAWCET, GEORGE: Baltimore, Md.—indefinite.
FERRIS: Minneapolis, Minn., May 29—indefinite.
FERRIS (Sparks M. Berry, mgr.): Los Angeles, Cal.—indefinite.
FITZGERALD'S, W. D., STOCK (W. D. Fitzgerald, mgr.): Washington, D. C., Aug. 19—indefinite.
FOREPAUGH: Philadelphia, Pa.—indefinite.
FOREPAUGH: Cincinnati, O.—indefinite.
FRENCH: Portland, Ore.—indefinite.
GARRICK STOCK: San Jose, Cal.—indefinite.
GERMAN THEATRE: Philadelphia, Pa.—indefinite.
GERMAN THEATRE: Cincinnati, O.—indefinite.
GORTON STOCK: Tacoma, Wash.—indefinite.
HAMILTON, FLORENCE (Barry and Burke, mgrs.): Fall River, Mass.—indefinite.
HOWARD'S THEATRE STOCK: Chicago, Ill.—indefinite.
HOWELL, ERNEST: San Francisco, Cal., May 12—indefinite.
LAFAYETTE PLAYERS: Detroit, Mich., Aug. 28—indefinite.
LAWRENCE, DEL S.: Sacramento, Cal.—indefinite.
LIVINGSTON: Cleveland, O., June 24—indefinite.
LYCEUM THEATRE (Louis Phillips, mgr.): Brooklyn, N. Y.—indefinite.
MACK-LEONE STOCK: Duluth, Minn.—indefinite.
MARLOW STOCK: Chicago, Ill.—indefinite.
MIDDLETON AND BARBIER: Boston, Mass.—indefinite.
MOROSCO STOCK: Los Angeles, Cal.—indefinite.
NEILSEN, MARIE: Fresno, Cal.—indefinite.
ORPHEUM STOCK: Philadelphia, Pa., Sept. 16—indefinite.
PALMER BROS.' STOCK: San Diego, Cal.—indefinite.
PANTAGES PLAYERS: Seattle, Wash.—indefinite.
PARK THEATRE STOCK: Manchester, N. H.—indefinite.
PASSAIC THEATRE: Passaic, N. J.—indefinite.
PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., June 27—indefinite.
PEOPLE'S STOCK: Chicago, Ill.—indefinite.
PICKWICK: San Diego, Cal.—indefinite.
POLI (Pauline H. Boyle, mgr.): New Haven, Conn., Nov. 25—indefinite.
PRINCESS THEATRE: San Francisco, Cal.—indefinite.
PROCTOR'S HARLEM: New York city—indefinite.
RAPIDES STOCK (Frank Salisbury, mgr.): Alexandria, La., Nov. 29—indefinite.
REDMOND, ED: San Francisco, Cal.—indefinite.
RICHMOND STOCK: Stapleton, S. I.—indefinite.
ROYAL ALEXANDRIA STOCK: Toronto, Can.—indefinite.
RUJAERO, ESTHER, STOCK: San Francisco, Cal.—indefinite.
SANFORD'S, WALTER, PLAYERS (No. 2): San Francisco, Cal.—indefinite.
SANFORD, WALTER: San Francisco, Cal., Nov. 11—indefinite.
SHIRLEY, JESSIE: Spokane, Wash.—indefinite.
SOSSO STOCK (Van Zant and Thorpe, mgrs.): Eureka, Cal.—indefinite.
SPENCER, GEORGE: Memphis, Tenn., May 5—indefinite.
SPOONER (Mrs. B. S. Spooner, mgr.): New York city May 13—indefinite.
STANFORD-WESTERN: Frankford, Pa.—indefinite.
STAR STOCK: Tacoma, Wash.—indefinite.
STOCKWELL-MACGREGOR: Denver, Colo.—indefinite.
SUTTON (Dick P. Sutton, mgr.): Butte, Mont.—indefinite.
TAYLOR, CHARLES A.: Seattle, Wash.—indefinite.
TEXAS GRAND: El Paso, Tex.—indefinite.
THIRD AVENUE STOCK: Seattle, Wash.—indefinite.
VAUGHAN-GLASER STOCK: Cleveland, O.—indefinite.
WHITE STOCK: Escanaba, Mich., Nov. 4—indefinite.
WINNIPEG CO. W. B. Lawrence, mgr.): Winnipeg, Man.—permanent.
WOLFE STOCK (J. H. Wolfe, mgr.): Wichita, Kan., Sept. 16—indefinite.

REPERTOIRE COMPANIES.

ADAM GOOD (Western; Monte Thompson, mgr.): Danbury, Conn., 23-28.
ADAM GOOD (Eastern; Monte Thompson, mgr.): North Adams, Mass., 23-28.
AMERICAN STOCK (Arthur B. Herbst, mgr.): Neenah, Wis., 16-21, Oshkosh 22-28.
AUBREY STOCK (Western; D. Otto Hitner, mgr.): Ft. Wayne, Ind., 15-21, Battle Creek, Mich., 22-28.
BARRIE, EDWIN (Barrie and Graham, mgrs.): Marietta, Okla., 16-21.
BENNETT-MOULTON (Moulton, Thompson and Moulton, mgrs.): Newport, R. I., 23-28.
BROWN, KIRK (J. T. Macauley, mgr.): Utica, N. Y., 16-21, Binghamton 22-28.
BURGESS, EARL (Fred Gillen, mgr.): Cazzarkie, N. Y., 16-21, Middletown 23-28.
BURGESS, EARL (A. H. Graybill, mgr.): Camden, N. J., 16-21, Bridgeton 22-28.
BURGESS, EARL (Geo. V. Halliday, mgr.): Steubenville, O., 16-21, Erie, Pa., 22-28.
BURGESS, EARL (C. G. Hilton, mgr.): Schenectady, N. Y., 16-21, Cohoes 23-28.
BURGESS STOCK (Joseph D. Grau, mgr.): Quincy, Ill., 16-21.
CARPENTER, FRANKIE (Gene Grady, mgr.): Lynn, Mass., 23-28.
CHAMPLIN STOCK (Chas. R. Champlin, mgr.): Allentown, Pa., 23-28.
CHASE-LISTER STOCK: Pierre, Wyo., 16-21, Aberdeen 23-28.
CHAUNCEY-KIEFFER (Fred Chauncey, mgr.): Franklin, Pa., 16-21, Oil City 23-28.
CHESTER, BISHOP (G. E. Heidseldt, mgr.): New Castle, Pa., 16-21, Cumberland, Md., 23-28.
CHESTER D'AMON: Norwalk, O., 23-28.
CHESTER, DE VONDE, STOCK: Wheeling, W. Va., 23-28.
CHICAGO STOCK (Western; Chas. H. Rochon, mgr.): Burlington, Ia., 16-21, Quincy 23-28.
CHICAGO STOCK (Eastern; Chas. H. Rochon, mgr.): Waverly, N. Y., 16-21, Watertown 23-28.

FURS

FOR

CHRISTMAS GIFTS

Are Always Acceptable.

They combine beauty and utility, fashion and comfort, in a greater degree than any other single Christmas remembrance.

We have made special efforts to provide for the givers of Christmas gifts this season, and beautiful presents for all, made from the most fashionable and durable furs, will be found in our show rooms.

You can shop here in comfort and at your leisure, taking ample time to make your selections, and you may be sure that the recipient of your gift will see in our trade-mark the assurance that quality, durability and style go with it

SUGGESTIONS

Ladies' Coats—Men's Coats, Caps, Gloves and Mufflers—Motoring Coats for Men and Women—Everything in Muffs and Neckwear.

In buying furs, the old adage "The Best is the Cheapest," is particularly worthy of consideration.

WE HAVE NO BRANCH STORES, NOR AGENTS.

C. C. Shayne & Co.

Manufacturers and Importers of Furs

126 West 42d St., NEW YORK

MAHLER BROS.

SIXTH AVE. and 31st ST., NEW YORK

Leading Theatrical Specialists **Headquarters for Dance Underwear**

Holiday Announcement!

GIFTS GALORE

PRESENTS FOR ALL—TOYS, FANCY GOODS, SILVERWARE, JEWELRY, FURS, Etc., Etc.

SHOE DEPARTMENT

Our Famous Shoes, made on the latest model short vamp last for stage and street wear.

Estimates cheerfully given on quantity and Company orders.

MAKE-UP BOXES

SPECIAL FOR THIS SALE! Prices below cost of manufacture. **37c.**

OUR COLD CREAM

expressly prepared for the Theatrical Profession, guaranteed to be absolutely pure and never become rancid in any climate. Put up in pound Screw Top Tin Cans at 45c.; half pound at 25c.

SAMPLES OF CREAM SENT FREE

All mail orders must be accompanied by money order. None sent C. O. D.

SEND FOR OUR THEATRICAL CATALOGUE, MAILED FREE

ARE YOU GOING TO EUROPE?

EDWIN H. LOW'S STEAMSHIP AGENCY

Established 1885

1123 BROADWAY,

Townsend Bldg., Corner 26th St.

Choice Berths on ALL STEAMERS lowest rates. Booking now to the MEDITERRANEAN and the Orient. All Pacific Coast steamers. JAPAN, CHINA. LOW'S POCKET CABLE CODE, new edition, 50c. Foreign money exchanged. Drafts, Letters of Credit, receiving mail, storing, forwarding baggage. Send for "LOW'S List of SAILINGS." *Free Monthly.*

Sold at all first-class cafes and by jobbers.
WM. LANAHAN & SON, Baltimore, Md.

COLONIAL STOCK (Chas. W. Benner, mgr.): Tiffin, O., 16-21, Massillon 22-28.
CRESCENT COMEDY (B. A. Bergman, mgr.): Parkersburg, W. Va., 16-21, Marietta, O., 23-28.
CUTTER (Wallace R. Cutter, mgr.): Washington, Pa., 16-21.
DE LACY LEIGH (Monte Thompson, mgr.): Bangor, Me., 16-28.
DEPEW-BURDETTE STOCK (Thos. E. Depew, mgr.): Griffin, Ga., 17, Columbus 18-21, Augusta 22-28.
DOUGHERTY STOCK (J. M. Dougherty, mgr.): Brookings, S. D., 16-21, Watertown 22-28.
EDBALL, WINTHROPE, STOCK (D. B. Edball, mgr.): Cumberland, Md., 16-21, Meyersdale, Pa., 23-28.
ELMER STOCK (Elmer Moulton, mgr.): Biddeford, Me., 23-28.
ELWIN STOCK (Louie Elwyn, mgr.): Glens Falls, N. Y., 23-28.
EWING, GERTRUDE: Cleburne, Tex., 16-19, Weatherford 21, 22, Gainesville 23-28.
FENBURG STOCK (No. 1: Geo. M. Fenburg, mgr.): New Britain, Conn., 23-28.
FENBURG STOCK (No. 2: Geo. Fenburg, mgr.): Augusta, Me., 23-28.
GAGE STOCK (Fred Gage, mgr.): Portland, Me., 16-21, Lewiston 23-28.
GALVAM STOCK: Portsmouth, O., 17, Jackson 20, 21, Gallipolis 24, 25, Ashland 27, 28.
GRAYCE, HELEN (N. Appell, mgr.): E. Liverpool, O., 16-21.
HARDER-HALL (Eugene J. Hall, mgr.): Newburgh, N. Y., 23-28.
HARVEY STOCK (Geo. A. Sullivan, mgr.): Willimantic, Conn., 16-21, New Bedford, Mass., 23-28.
HERALD SQUARE STOCK (Geo. H. Ritter, mgr.): Hazleton, Pa., 16-21.
HILLMAN, MAY (Ernest Schnabel, mgr.): North Adams, Mass., 16-21, Pittsfield 23-28.
HIMMELEIN'S IDEALS (L. A. Earle, mgr.): Harrisburg, Pa., 16-21, Easton 23-28.
HIMMELEIN'S IMPERIAL STOCK (H. F. Himmelein, mgr.): Pt. Huron, Mich., 16-21, Saginaw 23-28.
KENNEDY PLAYERS (A. A. Spitz, mgr.): Providence, R. I., 16-21, Lowell, Mass., 23-28.
KNICKERBOCKER STOCK (E. D. Fiske, mgr.): Lynn, Mass., 16-21, Salem 23-28.
LA DELL HARVEY STOCK: Vandergrift, Pa., 16-21, Monessen 23-28.
LESLIE, ROSABELLE (Sim Allen, mgr.): Washington, Pa., 23-28.
LONG, FRANK E., STOCK: Waukegan, Wis., 23-25.
MAJESTIC STOCK: Bellaire, O., 23-28.
MALLOY STOCK (Raymond Lyndsey, mgr.): New Bedford, Mass., 16-21, Taunton 23-28.
MAXIM AND SIGHTS' COMEDIANS (J. W. Sights, mgr.): Aneta, N. D., 16-21, Hope 23-28.
MORRISON COMEDY (Hugh Morrison, mgr.): Hazleton, Pa., 16-21, Shamokin 23-28.
MURRAY-BOSTELL (P. H. Murray, mgr.): Berlin, N. H., 16-21, Laconia 23-28.
MYRKLE-HARDER STOCK (Southern: Latimore and Leigh, mgrs.): Bay City, Mich., 16-21.
MYRKLE-HARDER (E. J. Hall, mgr.): Newburg, N. Y., 23-28.
MYRKLE-HARDER (W. H. Harder, mgr.): New Rochelle, N. Y., 16-21, Brockton, Mass., 23-28.
PARTELLO STOCK (W. A. Partello, mgr.): Hamilton, Ont., 16-21, Kingston 23-28.
PRICE AND BUTLER STOCK (Wm. G. Price, mgr.): Patton, Pa., 16-21, Barnesboro 23-28.
RECORD STOCK (Robert Taylor, mgr.): Portsmouth, O., 16-21, Parkersburg, W. Va., 23-28.
ROBIN MARSH STOCK (P. C. Bauer, mgr.): Canton, O., 16-21, Norwalk 23-28.
ROWLEY-GAY (Walter J. Nelson, mgr.): Meadville, Pa., 16-21, Rochester 23-28.
TAYLOR (H. W. Taylor, prop. and mgr.): Portsmouth, N. H., 16-21, Lawrence, Mass., 23-28.
TURNER, CLARA (Ira W. Jackson, mgr.): Brockton, Mass., 16-21, Fall River 23-28.
WALLACK'S THEATRE (Western: Dubinsky Bros., mgrs.): Salt Lake City, U.—indefinite.
WALLACK'S THEATRE (Southern: Dubinsky Bros., mgrs.): Atlanta, Ga.—indefinite.
WALLACK'S THEATRE (Northern: Dubinsky Bros., mgrs.): Rock Island, Ill.—indefinite.
WHITE DRAMATIC (Chas. P. Whyte, mgr.): Oswego, Kas., 16-18, Vanita, I. T., 19-21, West Mineral, Kas., 22, Oklahoma City, Okla., 23-Jan. 5.
WINNINGER BROS. (Co. B: Frank Winninger, mgr.): Chicago Heights, Ill., 15-21, Michigan City, Ind., 22-28.
WOLFORD STOCK (R. L. Paul, mgr.): Needles, Cal., 16-21.
YANKEE DOODLE STOCK (Wm. De Hollis, mgr.): Easton, Pa., 9-21, Pottsville 23-28.
YOUNG STOCK: Chatham, Ont., 16-21.

OPERA AND EXTRAVAGANZA.

ADORN OPERA: New York city Oct. 28—indefinite.
ALLEN CURTIS MUSICAL (Allen Curtis, mgr.): Waco, Tex., 16-28.
AUTO RACE AND FOUR SEASONS (Shubert and Anderson, mgrs.): New York city Nov. 27—indefinite.
BELLE OF MAYFAIR (T. W. Ryley, mgr.): Detroit, Mich., 16-21.
BERNARD SAM (Chas. Frohman, mgr.): Lancaster, Pa., 17, Harrisburg 18, Reading 19, Easton 20, Allentown 21, Brooklyn, N. Y., 22-28.
BLACK PATTI TROUBADOURS (Vocktel and Nolan, mgrs.): Dallas, Tex., 17, McKinney 18, Sherman 19, Gainesville 20, Ardmore, I. T., 21, Oklahoma City, O. T., 22, Shawnee 23, McAlester, I. T., 24, Muskogee 25, Ft. Smith, Ark., 26, Clarksville 27, Russellville 28.
BURGOMASTER (Wm. P. Cullen, mgr.): Albany, N. Y., 17, Troy 18, No. Adams, Mass., 19, Pittsfield 20, Westfield, Conn., 21, Derby 22, Hartford 23, Springfield, Mass., 24, Holyoke 27, Waterbury, Conn., 28.
BUSTER BROWN (Eastern): New York city 16-21, Providence, R. I., 23-28.
BUSTER BROWN (Central): Beloit, Wis., 17, Janesville 18, Freeport, Ill., 19, Rockford 20, 21, Aurora 22, Ottawa 23, La Salle 24, Galesburg 25.
BUSTER BROWN (Western): Denver, Colo., 15-21, Cripple Creek 22, Canon City 23, Pueblo 24, 25, Rocky Ford 26, Raton, N. M., 27, Las Vegas 28.
GABRIEL, MARIE (D. V. Arthur, mgr.): San Francisco, Cal., 8-21, Oakland 22-28, San Jose 29, Stockton 27, Fresno 28.
GARLD, RICHARD (Chas. Marks, mgr.): St. Louis, Mo., 16-21, Detroit, Mich., 23-28, Jackson 26, Grand Rapids 27, 28.
COHAN, GEO. (Cohan and Harris, mgrs.): St. Louis, Mo., 16-21, Cincinnati, O., 23-28.
COLE AND JOHNSON (A. L. Wilbur, mgr.): Philadelphia, Pa., 16-21, Wheeling, W. Va., 23-28.
COLONIAL OPERA (Bradford Mills, mgr.): Jacksonville, Fla., Nov. 10—indefinite.
COMING THRO' THE RYE (Co. "A"; The Bert Co., mgrs.): Augusta, Ga., 20, Charleston, S. C., 24, Savannah, Ga., 25, Jacksonville, Fla., 26, Macon, Ga., 27, Columbus 28.
COMING THRO' THE RYE (Co. "B"; Bert Co., mgrs.): Rutland, Vt., 17, Saratoga, N. Y., 18, Johnstown 19, Gloversville 20, Amsterdam 21, Auburn 23, Canandaigua 24, Geneva 27, Corning 28.
DAINTYMAIDS (Chas. Frohman, mgr.): Philadelphia, Pa., 2-21, Newark, N. J., 23-28.
DANIELS, FRANK (C. B. Dillingham, mgr.): Clinton, Ia., 17, Davenport 18, Cedar Rapids 19, Des Moines 20, Sioux City 21, Lincoln, Neb., 22, St. Joseph, Mo., 24, Kansas City 25-28.
DREAM CITY (Wells, Deane and Harlan, mgrs.): Toledo, O., 15-21, Detroit, Mich., 22-28.
FASCINATING FLORA (Sam and Lee Shubert, mgrs.): Kansas City, Mo., 15-21.
FISHER OPERA: Denver, Colo.—indefinite.
FOLLIES OF 1907 (F. Ziegfeld, Jr., mgr.): Chicago, Ill., 2-21, Pittsburgh, Pa., 23-28.
FORTY-FIVE MINUTES FROM BROADWAY (Cohan and Harris, mgrs.): Columbia, Ga., 17, Augusta 18, Savannah 20, Jacksonville, Fla., 21, Columbus, Ga., 24, Atlanta 25, 26, Montgomery, Ala., 27, Mobile 28.
GAY NEW YORK: Atlanta, Ga., 16-21, Birmingham, Ala., 23-28.
GAY WHITE WAY (Sam and Lee Shubert, Inc., mgrs.): New York city Oct. 7—indefinite.
GEORGE WASHINGTON, JR. (Cohan and Harris, mgrs.): Little Rock, Ark., 15-17, Memphis, Tenn., 18, 19, Springfield, Mo., 20, Joplin 21, Kansas City 22-24, St. Joseph 25, Sioux City, Ia., 26, Des Moines 27, 28.
GIRL BEHIND THE COUNTER (Sam S. and Lee Shubert Co., Inc., mgrs.): New York city Sept. 30—indefinite.
GIRL FROM BROADWAY (O'Brien and Mack, mgrs.): Coatesville, Pa., 17, West Chester 18, Phoenixville 19, Norristown 20, Reading 21, Shenandoah 25, Hazleton 26, Shamokin 27, Mahanoy City 28.
GRAND MOGUL (Klaw and Erlanger, mgrs.): Des Moines, Ia., 17, Sioux City 18, Lincoln, Neb., 19, Omaha 20, 21, Denver, Colo., 22-28.
GRIFFITH'S MUSICAL COMEDY (Fred L. Griffith, mgr.): Tonopah, Nev.—indefinite.
HANLON'S SUPERBA: Evansville, Ind., 15-18.
HEIR TO THE HOORAH (H. J. Ridings, mgr.): Waco, Tex., 17, Austin 18, San Antonio 19, Galveston 20, Houston 21, Beaumont 23, Shreveport, La., 24, Vicksburg, Miss., 25, Greenville 26, Memphis, Tenn., 27, 28.
HOPPER, DE WOLF (Sam S. and Lee Shubert, mgrs.): Davenport, Ia., 17, Dubuque 18, Clinton 19, Cedar Rapids 20, Marshalltown 21.
IDORA PARK OPERA (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
ISLE OF BONG BONG (W. M. Hale, mgr.): Augusta, Me., 17, Bath 18, Portland 25, 26, Lewiston 27, Berlin 28.
ISLE OF SPICE (H. H. Frazee, mgr.): Chillicothe, Mo., 17, Brookfield 18, Lexington 19, Richmond 20, Soldier's Home, Kan., 21, Leavenworth 22, Topeka 23, Hutchinson 24, Wichita 25, Arkansaw City 26, Blackwell, Okla., 27, Tahlequah, I. T., 28.
JAKEY, MIKEY AND IKEY (Allen Curtis, mgr.): Granbury, Tex., 17, Weatherford 18, Thurber 19, Abilene 20, Stamford 21.
JUST OUT OF COLLEGE (Gus Bothner and Robert Campbell, mgrs.): Chicago, Ill., 15-21, Grand Rapids, Mich., 22-28.
KNIGHT FOR A DAY (B. C. Whitney, mgr.): New York city—indefinite.
KOLB AND DILL (Nat A. Maynor, mgr.): Chicago, Ill., Dec. 22—indefinite.
LITTLE JOHNNY JONES (Cohan and Harris, mgrs.): Springfield, Ill., 17, Decatur 18, Danville 19, Evansville, Ind., 20, Paducah, Ky., 24, Memphis, Tenn., 26, Little Rock, Ark., 28, Hot Springs 27.
MACE, FRED: Erie, Pa., 17, Niagara Falls, N. Y., 18, Toronto, Can., 19-21, Hamilton, Ont., 23, London 24, Bay City, Mich., 25, Jackson 26, Battle Creek 27, Benton Harbor 28.
MADAME BUTTERFLY (Henry W. Savage, mgr.): Philadelphia, Pa., 9-21, Richmond, Va., 23, Norfolk 24, Roanoke 25, Charlotte, N. C., 26, Columbia, S. C., 27, Augusta 28.
MANHATTAN MUSICAL COMEDY: El Paso, Tex., April 14—indefinite.
MART'S LAMB: Washington, D. C., 16-22.
MAYOR OF LAUGHLAND (Joseph B. Glick, mgr.): Ashland, Pa., 17, Mauch Chunk 18.
McINTYRE AND HEATH (Klaw and Erlanger, mgrs.): Connellsville, Pa., 17, Johnstown 18, Altoona 19, Harrisburg 20, Lancaster 21, Reading 22, Allentown 24, Scranton 25, Pittston 26, Wilkes-Barre 27, Williamsport 28.
MERRY WIDOW (Henry W. Savage, mgr.): New York city Oct. 21—indefinite.
MERRY WIDOW (Henry W. Savage, mgr.): Chicago, Ill., Dec. 1—indefinite.
MILDRED AND BOUCLERE (Harry Bouclere, mgr.): Hartford, Conn., 17, Middletown 18.
MONTGOMERY AND STONE (C. B. Dillingham, mgr.): Boston, Mass., 2-28.
MORTONS, THE FOUR (Otto Wells, mgr.): Grand Rapids, Mich., 15-18, Toledo, O., 22-28.
MURRAY AND MACK (Ollie Mack, mgr.): Los Angeles, Cal., 15-28.
MY WIFE'S FAMILY (Eastern; W. McGowan, mgr.): Harrisonburg, Va., 17, Charlottesville 18, Bedford City 21, Lynchburg 23.
NEW YORK TOWN (Mac Davis, mgr.): Philadelphia, Pa., 16-21, Norfolk, Va., 23-28.
OLYMPIA OPERA: Mobile, Ala., May 12—indefinite.
ORCHID (Sam S. and Lee Shubert, mgrs.): Philadelphia, Pa., 2-21.
PICKINGS FROM PUCK (Dubinsky Bros., mgrs.): Fairbury, Neb., 19, Herington, Kan., 21, Independence 22, Joplin, Mo., 23.
PRINCE OF PILSEN (Henry W. Savage, mgr.): New Orleans, La., 22-29.
RED FEATHER (Jos. M. Gaites, mgr.): Norton, Kan., 17, Concordia 18, Salina 19, Wichita 20, Pueblo, Colo., 21, Denver 22-28.
RED MILL (No. 2: C. B. Dillingham, mgr.): Elkhart, Ind., 17, So. Bend 18, Benton Harbor, Mich., 19, Kalamazoo 20, Battle Creek 21, Grand Rapids 22, 23, Muskegon 27, Jackson 28.
ROGERS BROTHERS (E. J. Cohan, mgr.): Washington, D. C., 16-21, Baltimore, Md., 23-28.
ROYAL CHEF (H. H. Frazee, mgr.): Wallace, Ida., 17, Missoula, Mont., 18, Great Falls 19, Helena 20, Anaconda 21.
SAN FRANCISCO OPERA (Frank W. Healy, mgr.): Thomas, Wash., 17, Aberdeen 18, So. Bend 19, Portland 20-28.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): Seattle, Wash., 16-19, St. Paul, Minn., 22-25, Minneapolis 26-28.
SIDNEY, GEO. (A. W. Herman, mgr.): Des Moines, Ia., 15-18, Omaha, Neb., 22-25, Lincoln 26, St. Joseph, Mo., 27, Topeka, Kan., 28.
SMART SET (J. E. Comerford, mgr.): St. Louis, Mo., 15-21, Kansas City 22-28.
TALK OF NEW YORK (Cohan and Harris, mgrs.): New York city Dec. 2—indefinite.
TIME, THE PLACE AND THE GIRL (Astrin Singer Co., mgrs.): Baltimore, Md., 16-21.
TIME, THE PLACE AND THE GIRL (Western; Alphonso Goettler, mgr.): Meridian, Miss., 17, Hattiesburg 18, Jackson 19, Natchez 20, Baton Rouge, La., 21, New Orleans 22-28.
TOM JONES (H. W. Savage, mgr.): New York city Nov. 11-Jan. 4.
VALBAR STANDARD OPERA: Charleston, Ill., 17, 18, Joliet 19, Kankakee 20, 21.
WEBER'S STOCK (L. J. Rodriguez, mgr.): New York city—indefinite.
WILLIAMS AND WALKER (Jack Shearon, mgr.): Cincinnati, O., 15-21, Pittsburgh, Pa., 22-28.
WILLIAMS, HATTIE (Charles Frohman, mgr.): Philadelphia, Pa., 16-21, Brooklyn, N. Y., 23-28.
WILLS, NAT (E. D. Stair, mgr.): Chattanooga, Tenn., 16-21, Memphis 23-28.
WIZARD OF OZ (Hurtig and Seamon, mgrs.): Philadelphia, Pa., 23-28.
WIZARD OF WALL STREET (Lew Virden, mgr.): Coalgate, Okla., 17, Hartshorne 18, Hallerville 19, Eufaula 21, Checotah 22, Claremore 24, Sapulpa 25.
WOODLAND (Henry W. Savage, mgr.): Seattle, Wash., 23-30.
YANKEE REGENT (H. H. Frazee, mgr.): Milwaukee, Wis., 15-21.
YANKEE TOURIST (Henry W. Savage, mgr.): Toronto, Can., 15-18, Toledo, O., 19-21, St. Louis, Mo., 22-28.

MINSTRELS.

DANDY DIXIE (Vocktel and Nolan, props.: John J. Nolan, mgr.): Jackson, Miss., 17, Canton 18, Natchez 19, Ft. Gibson 20, Vicksburg 21, Greenville 22, Winona 24, Jackson, Tenn., 25, Corinth, Miss., 26, Sheffield, Ala., 27, Gainesville, Tenn., 28.
DE RUE BROS.' (Billy and Bobby De Rue, mgrs.): Montpelier, Vt., 17, Barre 18, Randolph 19, Bethel 20, Northfield 21.
DUMONT'S MINSTREL STOCK: Philadelphia, Pa.—permanent.
FIELD'S, AL. G. (Tim Quigley, mgr.): Paris, Ky., 17, Maysville 18, Ironton 19, Gallipolis 20, Pomeroy 21, Point Pleasant, W. Va., 22, Charleston 23, Huntington 24, Parkersburg 27, Marietta O., 28.
HI HENRY'S (Geo. Tipton, mgr.): Frankfort, Ind., 16.
KERNANDS', BILLY (Graves and Fyne, mgrs.): Little Rock, Ark., 15, Cairo 21, Jackson, Tenn., 22, Memphis 24, 25, Corinth, Miss., 26, West Point 27, Meridian 28.
McKANLASS' ALABAMA WARBLERS: Salt Lake City—indefinite.
PRIMROSE (William Warmington, mgr.): Seattle, Wash., 16-21, Tacoma 22, Victoria, B. C., 23, Vancouver 24, 25, Whatcom 26, Everett, Wash., 27, N. Yakima 28.
VOGEL'S, JNO. W. (John W. Vogel, mgr.): Fairhaven, Vt., 17, Whitehall, N. Y., 18, Mechanicsville 19, Albany 20, 21, Herkimer 23, Rome 24, Amsterdam 25, Hudson 26, Peekskill 27, Schenectady 28.
WEST'S, WM. H. (Sanford B. Ricaby, mgr.): Abilene, Kan., 18, Concordia 19, Salina 20, Junction City 21.

VARIETY.

AMERICANS (T. Z. McCreary, mgr.): Scranton, Pa., 16-18, Paterson, N. J., 19-21.
AVENUE GIRLS: Chicago, Ill., 15-21.
BACHELOR CLUB (Hastings and Arnold, mgrs.): Cleveland, O., 16-21, Buffalo, N. Y., 23-28.
BEHMAN SHOW (Jack Singer, mgr.): Washington, D. C., 16-21, Pittsburgh, Pa., 23-28.
BLOOD BURLESQUE STOCK: Philadelphia, Pa., June 17—indefinite.
BLUE RIBBON GIRLS (James Hyde, mgr.): Brooklyn, N. Y., 16-21, New York city 23-28.
BOHEMIAN BURLESQUERS (Harney Girard, mgr.): Boston, Mass., 16-21, Providence, R. I., 23-28.
BON TONS (Weber and Rush, mgrs.): Cincinnati, O., 16-21, Birmingham, Ala., 23-28.
BOSTON BELLES (G. A. Batchelor, mgr.): Toledo, O., 16-21, Cleveland 23-28.
BOWERY BURLESQUERS (E. M. Rosenthal, mgr.): Brooklyn, N. Y., 16-28.
BRIGADIERS (Chas. Cromwell, mgr.): Buffalo, N. Y., 16-21.
BROADWAY GAIETY GIRLS (James H. Curtin, mgr.): Philadelphia, Pa., 16-21.
BRYANT'S EXTRAVAGANZA (Harry C. Bryant, mgr.): Newark, N. J., 16-21, New York city 23-28.
CASINO GIRLS (Jesse Burns, mgr.): Milwaukee, Wis., 16-21, Chicago, Ill., 23-28.
CHAMPAGNE GIRLS (Phil Fisher, mgr.): Troy, N. Y., 16-18, Albany 19-21.
CHERRY BLOSSOMS (Will A. Pyne, mgr.): New York city 16-21.
CITY SPORTS (Phil Sheridan, mgr.): Providence, R. I., 16-21, Boston, Mass., 23-28.
COLONIAL BELLES (Chas. Falke, mgr.): Kansas City, Mo., 15-21.
CRACKER JACKS (Robt. Manchester, mgr.): Scranton, Pa., 16-18, Reading 19-21, Philadelphia 23-28.
DAINTY DUCHESS (Weber and Rush, mgrs.): New York city 16-21, Providence, R. I., 23-28.
DEVERE'S, SAM (J. L. Simonds, mgr.): Indianapolis, Ind., 16-18.
DREAMLAND BURLESQUERS (Bert Kendrick, mgr.): New York city 16-21.
EMPIRE BURLESQUERS (J. Penney, mgr.): Pittsburgh, Pa., 16-21.
FAY FOSTER (John Oppenheimer, mgr.): New York city 16-21.
GAIETY GIRLS (Pat White, mgr.): Detroit, Mich., 16-21.
GAY MASQUERADERS (Geo. Turner, mgr.): Indianapolis, Ind., 16-21, Chicago, Ill., 23-28.
GAY MORNING GLORIES (Weber and Rush, mgrs.): St. Louis, Mo., 16-21, Indianapolis, Ind., 23-28.
GAY TORREADORS (Geo. M. Hale, mgr.): Montreal, Can., 16-21.
GIRL FROM HAPPYLAND (Joe Hurtig, mgr.): Rochester, N. Y., 16-21, Albany 23-25, Holyoke, Mass., 26-28.
GOLDEN CROOK (Germon and Jacobs, mgrs.): Detroit, Mich., 16-21, Toledo, O., 23-28.
GREATER NEW YORK STARS: Kansas City, Mo., 23-28.
HIGH JINKS (Robt. Mills, mgr.): New York city 16-21.
HIGH SCHOOL GIRLS (T. W. Dinkins, mgr.): Boston, Mass., 16-21.
HILL, ROSE, POLLY (Rice and Barton, mgrs.): Birmingham, Ala., 16-21, New Orleans, La., 22-28.
IMPERIALS (H. W. and Sim Williams, mgrs.): Louisville, Ky., 15-21.
IRWIN'S BIG SHOW (Fred Irwin, mgr.): Philadelphia, Pa., 16-21, Baltimore, Md., 23-28.
JERSEY LILLIES (J. Froshin, mgr.): New Orleans, La., 16-21.
JOLLY GIRLS (Gus Lieuing, mgr.): Washington, D. C., 16-21.
JOLLY GRASS WIDOWS (Gus. W. Hogan, mgr.): Jersey City, N. J., 16-21.
KENTUCKY BELLES (Robert Gordon, mgr.): St. Paul, Minn., 16-21.
KNICKERBOCKERS (Louis Robbie, mgr.): Chicago, Ill., 16-21, Milwaukee, Wis., 23-28.
LID LIFTERS (H. S. Woodhull, mgr.): Boston, Mass., 16-21, Brooklyn, N. Y., 23-28.
LONDON GAIETY: Rochester, N. Y., 17, Lisbon, O., 18, New Martinsville, W. Va., 19, Cambridge, O., 20, Marietta 21, Huntington, W. Va., 23, 24, Ashland 25, Jackson, O., 26, Portsmouth 27.
MAJESTICS (Fred Irwin, mgr.): Brooklyn, N. Y., 9-21, Scranton, Pa., 23-25, Reading 26-28.
MARDI GRAS BEAUTIES (Jack Sydell, mgr.): Albany, N. Y., 16-18, Holyoke, Mass., 19-21.
MERRY MAIDENS (C. W. Daniels, mgr.): Providence, R. I., 16-21.
MISS NEW YORK, JR. (T. W. Herk, mgr.): Cleveland, O., 16-21.
NEW CENTURY GIRLS (John J. Moynihan, mgr.): Philadelphia, Pa., 16-21.
NIGHTINGALES (A. Jack Faust, mgr.): Duluth, Minn., 15-21.
NIGHT OWLS (Chas. Robinson, mgr.): Pittsburgh, Pa., 16-21, Columbus, O., 23-28.
PARISIAN BELLES (Chas. E. Taylor, mgr.): Cincinnati, O., 15-21.
PARISIAN WIDOWS (Rush and Weber, mgrs.): Springfield, Mass., 16-18, Albany, N. Y., 19-21, Brooklyn, N. Y., 22-Jan. 4.
REEVES' BIG BEAUTY SHOW (Al. Reeves, mgr.): Baltimore, Md., 16-21, Washington, D. C., 23-28.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Columbus, O., 16-21, Cincinnati 22-28.
RIALTO ROUNDERS (Chas. Franklin, mgr.): Minneapolis, Minn., 15-21.
RICE AND BARTON'S BIG GAIETY (Rice and Barton, mgrs.): Albany, N. Y., 16-18, Holyoke, Mass., 19-21, Boston 23-28.
ROLLICKERS (R. B. Patton, mgr.): Baltimore, Md., 16-21.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Buffalo, N. Y., 16-21.
SCRIBNER'S, SAM, BIG SHOW (Morris Wainstock, mgr.): Kansas City, Mo., 16-21, St. Louis 23-28.
STAR SHOW GIRLS (W. Penneoxy, mgr.): Toronto, Can., 16-21.
STROLLING PLAYERS (Louis M. Granat, mgr.): St. Joseph, Mo., 19-21.
SYDELLE, ROSIE (Wm. Campbell, mgr.): Boston, Mass., 16-21, Springfield 23-25, Albany, N. Y., 26-28.
TRANSATLANTIC BURLESQUERS (Hurtig and Seamon, mgrs.): Reading, Pa., 16-18, Scranton 19-21, Newark, N. J., 22-28.
TROCADEROS (C. H. Waldron, mgr.): Chicago, Ill., 15-21, Detroit, Mich., 22-28.
VANITY FAIR (Ralph Manchester, mgr.): Philadelphia, Pa., 16-21, Reading 23-25, Scranton 26-28.
WATSON'S BURLESQUERS (Harry Ar'Gyle, mgr.): Paterson, N. J., 16-18, Scranton 19-21.
WORLD BEATERS (J. Herbert Mack, mgr.): Toledo, O., 16-21, Cleveland 23-28.
YANKEE DOODLE GIRLS (T. W. Dinkins, mgr.): Chicago, Ill., 15-21.

MISCELLANEOUS.

BOSTOCK'S ANIMAL SHOW (Frank C. Bostock, mgr.): Norfolk, Va.—indefinite.
CASSELL'S OWN BIG SHOW (L. H. Cassell, mgr.): Somerset, Pa., 16-18.
CHICAGO LADIES' ORCHESTRA (D. H. Hadermann, mgr.): Chicago, Ill., 15-21, Racine, Wis., 22-28.
COOK AND HARRIS (Eastern; R. A. Cook, mgr.): Catskill, N. Y., 17, Saugerties 18, Ellenville 19, Liberty 20, Walton 21, Otego 22.
COOK AND HARRIS (Central; E. Richardson, mgr.): Picton, Ont., 17, Oshawa 18, Belleville 19, Peterboro 20, Guelph 21, London 22, St. Thomas 24.
ENTERPRISE AMUSE. CO. (Cap. Stewart, mgr.): So. Milford, Ind., 16-18.
FAUST LIFORAMA (Emil Giron, mgr.): Dennison, Ia., 16-18, Dows City 19-21, Malvern 23-25.
FINCH, LEON (Roscoe Slater, mgr.): Storm Lake, Ia., 16-18, Ft. Dodge 20-22.
FISK'S, DODE, CONCERT AND DANCE ORCHESTRA: Galvin, N. D., 17, Clyde 18, Munich 19, Lakota 20, Cavy 21.
FLINT, MR. AND MRS. HERBERT L. (H. L. Flint, mgr.): Galesburg, Ill., 16-21, Canton 23-28.
HAWTHORNE CLUB: Lockhart, Tex., 18, Mart 19, Ft. Worth 20, Baltimore 21.
HICKEY'S MOVING PICTURES (No. 1: Geo. A. Hickey, mgr.): Whitehall, N. Y., 16-18.
HICKEY'S MOVING PICTURES (No. 2): Manchester, Vt., 17.
JOHNNY J. JONES' TRAINED WILD ANIMAL SHOW: Yorkville, S. C., 16-21.
KILTIES' BAND (T. P. J. Power, mgr.): San Diego, Cal., 17, Pasadena 18, Redlands 19.
LUCEY—DE BONA COMBINATION (T. E. Lucey, mgr.): Bisbee, N. D., 17, Leeds 18, St. John 19, Cando 20, Rugby 21.
ORIGINAL SEVENGALA (Walter C. Mack, mgr.): New York city 2-28.
PAIN'S ERUPTION OF VESUVIUS (Al. Delson, mgr.): Jamestown, Va., July 1—indefinite.
PALMIST, THE GREAT (Stewart Lithgow, mgr.): Rochester, N. Y., 16-21.
PHINNEY'S U. S. BAND (Fred S. Phinney, mgr.): Norfolk, Va., July 22—indefinite.
RENO, EDWARD: Mt. Vernon, Tex., 17.
ROUND'S LADIES' ORCHESTRA (H. O. Roberts, mgr.): Tarentum, Pa., 17, Clarion 18, Uniontown 19, West Alexander 20, Claysville 21.

HOTEL CARDS

Cards under this heading will be published in THE MIRROR every first and third issue of each month, at the rate of $16.00 per year for cards of four lines, and $4.00 per year for each additional line of space, payable quarterly in advance. Readers of THE MIRROR on the road are requested to consult this directory in selecting the Hotels they patronize, and to call the attention of hotel managers, who are not represented, to the value of such representation.

WINDSOR HOTEL, Bangor, Me. F. W. DURGIN, Proprietor.
EUROPEAN PLAN—CAFE FIRST CLASS
All steam heated. Elevator to all floors.

GENESEE HOTEL, Batavia, N. Y. Good accommodations.
Rates to the profession, $1.50 per day.
WM. PERAULT, Proprietor.

NEW HOTEL HADDEN, Glens Falls, N. Y. Theatrical headquarters. Directly opposite Empire Theatre. Best accommodations and rates to the profession.
JNO. H. HADDEN, Proprietor.

HOTEL O'BOLD, Hanover, Pa. Two blocks from Theatre. Southeast corner of Fountain Square. Rates, $1.00 and $1.25 per day.
W. P. DEVINE, Proprietor.

HOTEL TRAFALGAR, 115-117 E. 16th St., New York City. Near Union Square. Theatrical Headquarters. Phone 4640 Stuyvesant.
W. D. HANIGAN, Proprietor.

HOTEL ROCHESTER, Rochester, Pa. Leading theatrical hotel in the city. Good accommodations and special rates to the profession.
WM. F. GRAHAM, Proprietor.

THE RELIANCE HOTEL, Norfolk, Va. Leading Theatrical Hotel. Nicely furnished, cuisine unexcelled Companies booked Norfolk, write for special rates and Souvenir Postal.

ARNOLD HOTEL, Bloomington, Ill.
SAM ARNOLD, Proprietor.
Theatrical rates, $1.25, single; $2.00, double. Modern conveniences. Best in the city at the price.

HOTEL CLARENDON, Grand Rapids, Mich. Strictly European. Rates, 50c., 75c. and $1.00 per day. To you, the best for 50c.
We want your trade.

HOTEL BECKER, Cheyenne, Wyo. The latest new built hotel in Cheyenne. Newly furnished. Modern throughout. Private bath rooms. European and Cafe connections.

NEW ELK, Colorado Springs, Col. Opposite Post Office; one block from theatre. European. Established twenty years. Did 90 per cent. of business last season. Free carriages meet trains.

HOTEL PRINCESS, Norfolk, Va., (European Plan) Adjoining Colonial theatre. New house, beautifully furnished. Hot and cold running water. Special rates to professionals.
FRANK M. SMITH, Jr., Mgr.

OAKLAND HOTEL, Lima, O. (European). Directly across the street from stage entrance. Everything new and modern.
Special rates to the profession.

THEATRE CARDS

Advertisements in this column are taken at special rates for the accommodation of local theatre managers wishing by publicity to keep their houses before company managers. Charge $1.75 per agate line for thirteen times. Four lines smallest space taken.

BRISTOL, CONN., BRISTOL OPERA HOUSE
F. B. MICHAEL, Mgr.
WANTED
A-1 PRODUCTIONS.
Twenty miles from Hartford, fourteen miles from Waterbury, Conn. Seating capacity 1,100. Population, 15,000.
Can use Repertoire or Stock Co. for December and January

CENTRAL CITY, KY., "THE BROADWAY"
SANDERS & WALKER, Mgrs.
Population 5,000. This Theatre will open Oct. 28. W. Wanted musical shows, minstrel or any first-class attraction for opening. Also on Oct. 29, '07, on guarantee. SEATS 700. ELECTRIC LIGHTS.
Plenty open time season 1907-'08. Will give guarantee to Co.'s that can deliver the goods on each 2d and 4th Saturday nights. Write or wire.

KALIDA, OHIO. OPERA HOUSE
GOOD SHOW TOWN
Town of 1,200; seating capacity, 300.
Can be reached from Ottawa, Ohio; Lima, Defiance, Findlay, Ohio, and Fort Wayne Ind.
VEACH & DRAY, Mgrs.

KINGSTON, N. Y., FORDON OPERA HOUSE
FORDON BROS., Mgrs.
Seating cap. 1,400. Pop. 25,000. Electric theatre, newly remodelled. First-class one night and Rep. shows. Time open 1907-8.

NEW KENSINGTON, PA. OPERA HOUSE
DERBAUM & RICHERT, Mgrs
GOOD OPEN TIME
In Dec., Jan., Feb., March, April and May. Will give guarantee for first class attraction for Christmas. New Year's also open. Factories are resuming and good business is assured.

ST. JOHNS, MICH., ALLISON THEATRE,
New Management
WE HUSTLE FOR BUSINESS.
Plenty of Good Open Time.

SAGE, MR. AND MRS. (C. M. J. Haulsa, mgr.): Albuquerque, N. M., 16-21, Los Angeles, Cal., 23-28.
THOMPSON ENTERTAINERS (Frank H. Thompson, mgr.): Milville, Wis., 17.
TRAIN ROBBERS (East: H. W. Rosenthal, mgr.): Worcester, Mass., 16-18.

THE STORY OF CHARTREUSE.

Several hundred years ago among the rugged mountains of Dauphine, near Grenoble, in France, the Carthusian Monks (Peres Chartreux) began the manufacture of their celebrated liqueur called "Chartreuse." In 1901 the French Government expelled them from their monastery, taking possession of all the property and permitting the official liquidator to foist upon the public, through a dealer in wines and liquors, an imitation of the famous old liqueur, the secret formula for which was known only to the monks. This decoction called "Chartreuse" was put up in the old bottles with the old labels under which the original cordial had acquired world-wide fame and reputation, and since 1904 a very limited quantity of it has actually been sold in this country. In 1906 the Carthusian Monks, having meanwhile settled in

Photo Marceau, N. Y.
VALERIE BERGERE.

VALERIE BERGERE

PRESENTING

The Only Stock Company

IN VAUDEVILLE

BILLIE'S FIRST LOVE
JIMMIE'S EXPERIMENT
HIS JAPANESE WIFE
CARMEN
A BOWERY CAMILLE
THE MORNING AFTER THE PLAY
ANOTHER CHANCE (New Act)
THE PRAIRIE FLOWER (New Act)

TIME ALL FILLED

The Ventriloquist with a Production

ED. F. REYNARD

AND HIS FAMOUS MECHANICAL FIGURES

ENTIRE NEW ACT FOR NEXT SEASON

ECLIPSING EVERYTHING HERETOFORE OFFERED IN THE VENTRILOQUIAL LINE

The Ventriloquist Who Made Ventriloquism Famous

WILL M. CRESSY

AND

BLANCHE DAYNE

Still struggling for a livelihood in Vaudeville.
Had to stop writing sketches because "Sime" didn't like them. Pressure of other business had nothing to do with it.
Parties intending visiting us at our New Hampshire home next summer will find much better roads than before; I have been presented with a Steam Roller for which the present owner had no use; only used three months too.
Wanted; A good route for next season; Sam Hodgdon please write.
Wanted; A Bridgeport Audience that will laugh at Cressy & Dayne.

And as Merry a Christmas to you as you wish to us.

WILL M. CRESSY BLANCHE DAYNE

"MERRY CHRISTMAS"

LILLIAN HALE & CO.

IN VAUDEVILLE

PRESENTING THE LAUGHING SUCCESS

THE PHANTOM RIVAL

BY SAGER DEAN

James Harrigan

ECCENTRIC
MONOLOGISTIC
JUGGLER

THE GLIB, GABBY, GARRULOUS, GAGGER, AND PERPETRATOR OF PITHY, POINTED PARAGRAMS

TELEGRAPHIC NEWS

CHICAGO

Salomy Jane Pleases—The Great Divide—Good Outlook for the Holidays—Items.

(Special to The Mirror.)

CHICAGO, Dec. 14.—Eleanor Robson in Salomy Jane began her engagement at the Grand Opera House this week. The production is one of the finest of the season, and the acting of the entire company, including three bright children, most excellent. The play and company delighted the audience rather more than the critics. Miss Robson revealed Salomy's emotional depth and strength of character completely. H. B. Warner makes the most of his short lead, and A. L. Lipman does the gambler most cleverly. The audience enthusiastically admired George W. Wilson's Colonel Starbottle and Ada Dwyer's Lise Heath.

Otis Skinner will begin his annual engagement at the Grand Opera House on Jan. 20 in his new play, The Honor of the Family, a dramatization of a Balzac novel.

Manager Edwin L. Barker, of the Players' stock at the Bush Temple, announces Lena Rivers for next week, followed by Moths and several special productions, including When Knighthood Was in Flower, When We Were Twenty-one, Hamlet, and As You Like It.

The Great Divide, with Margaret Anglin and Henry Miller, will be the Christmas attraction at the Garrick. The engagement of three weeks will begin Monday night, Dec. 16. This celebrated play, by Professor William Vaughn Moody, of this city, will return after its long, brilliant career on Broadway, just as presented there.

Manager William Roche will have The Millionaire Tramp at the Bijou next week. At the Academy, Ramsay Morris' famous literary effort, The Ninety and Nine, will thrill the crowds.

Manager Frank Beals, of the People's, has prepared a special production of Sapho for next week.

The Christmas bill at the People's will be The Night Before Christmas.

Viola Allen is to be the second attraction at the Chicago Opera House under the Liebler management. The date of the engagement depends on the run of The Man from Home at this house. Manager Kingsbury, of The Man from Home, will act as manager of the Chicago Opera House during the stay of the play there.

The Christmas bill at the Bijou will be The Child of the Regiment; at the Academy, Broadway After Dark.

Frank V. Hawley, here with the Four Mortons last season, is back in town as representative of The House of a Thousand Candles.

Guy Steeley, author of "The Storks and the Forbidden Land," is at home for the Winter after a widely extended tour with the Ringlings. He says the "show" was a big success last season.

Fritz Huttman, a rising young Chicago tenor, now with the Le Brun Grand Opera Trio for the third season, is home for the holidays.

Harry Clay Blaney's first effort at writing a melodrama, From Sing Sing to Liberty, is an instantaneous success. It overflowed the Bijou all last week. The company is strong, including Johnnie Hoey, Frederick Ormonde, Augusta Gill, Irene Mears, Harry A. Fisher, and Arnold Alexander.

Maurice Brierre as Jack Rutledge in On the Stroke of Twelve at the People's, Walter Jones as Henry Rutledge, Jay Quigley as Levi, Marie Nelson as Doris, and Maude Cleveland as Marie Bergerre gave this melodrama more than its usual strength last week. Frank Tobin and Van Barrett have joined the company.

Gertrude Binley has left the Players at the Bush Temple and gone to Boston to join the Bennett-Moulton company. Mary Hill, wife of the stage director of the Bush, Harry Long, succeeds Miss Binley. The new ingenue is Blanch Crozier.

Bjornson's The Gauntlet was carefully and effectively played by Donald Robertson and company at Music Hall. Mr. Robertson did Ries nicely and Marion Redlich was excellent as Svava. The company included Alice John as Mrs. Ries, Edwin Burke as Mr. Christensen, Yvonne de Kerstrat as Mrs. Christensen, Milton Sills as Alf, and Robert Vivian as Karl Hoff.

The Clansman has drawn large houses all week at McVicker's, and the usual demonstration against it by the colored people was made.

The Four Mortons have an unusually popular vehicle this season. A capacity matinee Wednesday was very enthusiastic.

Of course Christmas, McVicker's, In Old Kentucky.

Manager Fred Eberts, of the Great Northern, has three good bookings for the immediate future: Just Out of College, next week for the first time here at popular prices; Hap Ward, for Christmas cheer, and Dream City, which is sure to be most enjoyable, with Mary Marble and Chip, not to mention that Victor Herbert's music will grace the occasion.

Manager Charles Marvin's players gave an excellent performance of Lost Paradise. Sapho next week, with Stranger in a Strange Land for Christmas.

The Merry Widow is still filling the Colonial.

OTIS COLBURN.

WASHINGTON

Polly of the Circus—Sothern as Dundreary—Christmas Offerings—Notes.

(Special to The Mirror.)

WASHINGTON, Dec. 14.—In Margaret Mayo's play, Polly of the Circus, which had a most successful production at the National Theatre last Tuesday evening, Dec. 10, Frederick Thompson jumps again squarely in the limelight as a strikingly original designer and stage producer. His last act, with the two tableaus, showing a three-ring circus in full swing, and the second picturing the circus lot, a month after the performance, are masterpieces of stage craft. The story deals with the love of a minister of the gospel for a circus performer. As the heorine, Mabel Taliaferro has a part that just suits, and in which she is going to score a strong success. I append the cast of characters for future reference: The Rev. John Douglass, Malcolm Williams; Deacon Strong, James Cherry; Deacon Elverson, J. B. Hollis; Dr. Hartley, Herbert Ayling; Willie Willoughby, W. Burton James; Hasty Jones, Guy Nichols; Uncle Toby, John Findlay; Big Jim, Joseph Brennan; Joe Barker, J. W. Benson; Mrs. Willoughby, Mathilde Weding; Julia Strong, Desiree Lazard; Miss Perkins, Jennie Weatherby; Mandy Jones, Mattie Ferguson; Jennie Willoughby, Edith Wild; Polly, Mabel Taliaferro. There was a large party of New York theatrical managers present at the opening performance, Rogers Bros. In Panama is the attraction at the National week of Dec. 16. William Faversham in The Squaw Man Christmas week.

E. H. Sothern's engagement at the Belasco Theatre was notably successful. On his appearance as Lord Dundreary Thursday night for the first time Mr. Sothern was the recipient of great praise. The week commencing Dec. 16 will be open Monday and Tuesday nights only, being occupied by the Lipzin Yiddish players, presenting Madame Kenny Lipzin, Bernard Bernstein, and Leon Blank and company in Mireles Effros and Medea.

The Time, the Place and the Girl had excellent business at the Columbia Theatre. May Robson will come Dec. 16 in The Rejuvenation of Aunt Mary, followed on Dec. 23 by Miss Hook of Holland.

The End of the Trail, featuring Julia Gray, comes to the new Academy of Music Dec. 16. Edna, the Pretty Typewriter, is the announcement for Christmas week.

Manager F. B. Weston, of the Majestic Theatre, announces a vaudeville bill for the week of Dec. 16.

The Washington Choral Society, assisted by the Philadelphia Orchestra and Madame Marie Zimmerman, soprano; Mary Lansing, contralto; Daniel Beddoe, tenor, and Thomas Daniel, bass, will render Handel's oratorio, The Messiah, at Convention Hall, Tuesday evening, Dec. 17.

Newcomers at Chase's for the week commencing Dec. 16 include Stella Mayhew, Madden and Fitzpatrick, Gillett's trained animals, James and Jennie Jee, Murray K. Hill, the Rooney Sisters, and Zuka and King.

Edmund Hayes in The Jolly Girls at the Lyceum and the Behman Show and Frank D. Bryan's Congress of American Girls are at the Gayety.

JOHN T. WARDE.

BOSTON

The San Carlo Company—N. C. Goodwin—Ante-Christmas Offerings—Gossip.

(Special to The Mirror.)

BOSTON, Dec. 14.—The San Carlo Opera company will enter upon the second week of its engagement at the Majestic with Carmen, and including Lohengrin and Lucia as works not presented during the first week of the engagement in this city. Henry Russell's operatic forces have certainly again earned their honors in this city, and their excellent performances have met with the approbation of society audiences. As for the soloists Constantino, Maurel, Nielsen, and Noria have proved the notable successes of the engagement. A third week of opera will be played here, although only two were originally announced, and in this additional period Don Giovanni may be included.

Nat C. Goodwin will be the star at the Hollis Street Theatre next week. As the Genius has never been played in this city it will probably hold the stage for the full fortnight of the engagement, so that Mr. Goodwin will not have a chance to revive the earlier pieces of his repertoire as he has done in other places this year.

Iolanthe has had a notably successful revival at the Castle Square by the comic opera section, the cast including nearly all of those who were seen in the past previous presentation at this house. A notable exception is in the presence of James Gilbert, who played the Lord Chancellor.

Lindsay Morison's Stock company at the Boston will revive All the Comforts of Home, which will be a decided change from Graustark of this week.

Edgar Selwyn's appearance in Strongheart at the Globe is fully as successful as that of the original, and as a result the double engagement was very happily booked.

The Hypocrites still continues to draw fine audiences at the Park, but it is rather noticeable that society folks are a trifle timid about the piece. There are enough playgoers who are not, and they serve to make the piece one of the hits of the year.

The Red Mill continues to test the capacity at the Colonial, with Montgomery and Stone as the magnets. The stay will be limited to this week, and then The Round Up will give a variation in vaudeville.

Deadwood Dick will be the melodrama of next week at the Grand Opera House, another thriller of the Far West.

Kidnapped will be the offering of the stock company at the Bowdoin Square, with the full company enlisted.

Valerie Bergere will be next week's headliner at Keith's.

Suzanne Adams will make her first Boston appearance in vaudeville at the Tremont.

The Alec Hurley company from London in the coster's concert will make quite a transatlantic novelty at the Orpheum.

Charmion closes her special engagement at the Howard Athenaeum to-night.

Changes of bill in the different wheels will be made at the Palace, Lyceum and Columbia.

Lillian Russell was the guest of honor at the reception given by the Professional Woman's Club of this city, at the Vendome, Thursday. Her sister, Mrs. Westford, of the Professional Woman's League of New York, was with her and divided the honors. The occasion was attended by many of the well-known actresses now in the city, and was also marked by the presence of members of other professions. A number of special features had been planned by the president of the club, Miss Marion Howard Brazier, and the reception proved the notable event of the engagement of Miss Russell in Wildfire at the Hollis Street Theatre.

Charles Dillingham and Bruce Edwards made a flying trip from New York this week so as to see how The Red Mill was getting on at the Colonial.

George M. Cohan and his bride were in town the first part of the week to say good-bye to the members of her family before sailing for an extended trip in Europe.

R. F. Keith made a flying trip to Boston the first of the week, but quickly returned to New York. He is spending most of his time in the metropolis nowadays, and is not very often at his Boston houses. Rumor has it that Carl D. Lothrop is to be transferred to the New York booking office, and that R. G. Larsen will be made general press representative.

A pleasing concert was given by the Dorothea Dix Hall Senior Dramatic Club at the Berkeley Hall the first part of the week. Songs, dances and readings by the very clever children were the feature of the evening.

JAY BENTON.

ST. LOUIS

Good Prospects for the Week—Richard Carle—Edna Wallace Hopper—Notes.

(Special to The Mirror.)

ST. LOUIS, Dec. 14.—Of the newcomers the plays which promise to arouse the most interest next week are Richard Carle's The Spring Chicken and George M. Cohan's Fifty Miles from Boston. Carle himself will appear in his piece at the Olympic, while Edna Wallace Hopper, with excellent support, will scintillate at the Century. The sale of seats for both attractions has been exceptionally large, and Managers Short and Cavannaugh predict a good week for their respective offerings.

Charley Grapewin, with Anna Chance, in their great hit, The Awakening of Mr. Pipps, will be the offering at the Grand Opera House for one week, commencing next Sunday matinee.

The Banker, the Thief and the Girl will be the melodrama to come to Havlin's next week. The piece which is on view this week, Little Heroes of the Street, is forcing Manager Garen to hang up the S. R. O. sign at every performance.

A celebrated company of negro entertainers in the Smart Set, which will come to the Imperial to-morrow afternoon for a week's engagement. George Ade's Just Out of College, offered at popular prices, will establish a new attendance record for this house this week.

Madeline Lewis, a beautiful St. Louis girl, and a member of the Suburban Stock company last Summer, has a conspicuous part in Gus Thomas' new play, The Witching Hour, which is playing in New York city at present.

Jacob Oppenheimer has announced that the new American Theatre will open on New Year's Eve, with a vaudeville bill second to none.

J. G. T. SPINK.

CINCINNATI

The Right of Way—Robinson's Closed Again—New Stock Members—A Benefit.

(Special to The Mirror.)

CINCINNATI, Dec. 14.—The Right of Way met with both critical and popular approval at the Grand this week, and will be followed Monday by William H. Crane in George Ade's latest play, Father and the Boys. The holiday attractions at this house will be Fifty Miles from Boston and Ben Hur.

Blanche Bates has had an excellent week at the Lyric and will be followed to-morrow night by Laura Burt and Henry R. Stanford in The Walls of Jericho.

Jim the Penman is scheduled for revival by the Forepaugh Stock company at the Olympic. Quo Vadis will be revived Christmas week, with Alice of Old Vincennes for the New Year's offering.

Williams and Walker in Bandanna Land will follow Grace Cameron at the Walnut, commencing with a matinee to-morrow.

After a week of poor business, with vaudeville as the attraction, Robinson's is closed again. It is stated that the manager left the city without paying the performers in full, and several of them are still in the city. Several attachment suits have been commenced with the hope of securing a portion of the rent deposit made with the owners of the property.

Maye Louise Aigen and Frank Sylvester have joined the Forepaugh Stock company and will be cast in important parts. Mr. Sylvester was with the company two years ago and will be warmly welcomed by his many friends.

As Told in the Hills comes to the Lyceum Sunday for a week's engagement.

Houck's will have a new Western play, The Girl of Eagle Ranch.

A benefit performance has been arranged for Tuesday afternoon at the Lyric for the sufferers in the Monongah mine disaster. Volunteers from every company in the city will take part.

Considerable interest has been aroused by an advertisement of William Morris, the vaudeville agent, which appeared in the local papers. Mr. Morris desires the assistance of local capital in building a new vaudeville theatre here, and stands ready to invest heavily in such an enterprise if he can be assured of some local help.

H. A. SUTTON.

PHILADELPHIA

Madam Butterfly—The Great Divide Highly Appreciated—Williams Unidentified.

(Special to The Mirror.)

PHILADELPHIA, Dec. 14.—Henry W. Savage deserves special notice for one of the best productions of English grand opera with Madam Butterfly, which continues at the Chestnut Street Opera House for the coming week. Robert Edeson in Classmates is due here Dec. 23 for two weeks, to be followed on Jan. 6 by The Waltz Dream, its first American production, for two weeks.

Maxine Elliott in Under the Greenwood Tree pleased her many admirers for two weeks at the Broad Street Theatre and will be followed Dec. 16 for the first time here, by Polly of the Circus. John Drew in My Wife comes Dec. 23 for a three weeks' stay.

The Dairymaids concludes a successful two weeks' term this evening at the Garrick Theatre, and the patrons certainly received big returns for their money. Hattie Williams in The Little Cherub is the attraction for the week of Dec. 16, to be followed by Grace George in Divorcons, Dec. 23, for two weeks.

The Great Divide, with Margaret Anglin and Henry Miller, at the Lyric Theatre, is one of the most attractive offerings of the season. It is highly appreciated by a large patronage. E. A. Sothern comes Dec. 16 for two weeks, with change of programme four times for opening week.

The Orchid, with Eddie Foy and company, remains for the coming week at the Adelphi Theatre, being the third and final week. Julia Marlowe in Gloria opens Christmas week, remaining for a fortnight.

Mrs. Wiggs of the Cabbage Patch at the Walnut Street Theatre is splendidly received with Mrs. Blanche Chapman in the title-role. It remains for the coming week. Chauncey Olcott in O'Neill of Derry, Dec. 23 and 30.

Orpheum Stock company at the Chestnut Street Theatre in Zaza received genuine indorsement and patronage and credited equal to the original star production. What Happened to Jones, Dec. 16; Trilby, Dec. 23.

The Forrest Theatre: The Follies of 1907 will open here beginning Dec. 30, followed by The Round Up and with a third attraction still undecided to fill in the balance of the season.

The Cushman Club home for chorus girls has rented quarters at 322 South Tenth Street, and will shortly open same.

The body of Charles J. Williams, the young actor, late of the Belasco company in The Warrens of Virginia, who died in this city Dec. 8, has been placed in a receiving vault, with hopes that his relatives may claim the remains.

On Parole, with Mary Emerson, fared splendidly this week at the Park Theatre. Simple Simon Simple comes Dec. 16 for two weeks. Buster Brown, Dec. 30.

The Honeymooners is a good card for the week at the Grand Opera House. In New York Town, due here Dec. 16; Wizard of Oz, Dec. 23; the Rays in King Casey, Dec. 30.

National Theatre: Chinatown Charlie, with thrilling situations, attracted good houses. The Cole and Johnson Shoo-Fly Regiment follows Dec. 16; The Card King of the Coast, Dec. 23; Race Across the Continent, Dec. 30.

Girard Avenue Theatre: The Spellers, with elaborate scenery, with good patronage. The Convict and the Lady due here Dec. 16; Under Suspicion, Dec. 23; Joseph Hortis in Our Friend Fritz, Dec. 30.

Middleton and Barbier's Stock company at Forepaugh's Theatre in Monte Cristo, with special scenic effects and elaborate cast, fully deserved its nightly warm reception and large patronage. The Bells in rehearsal for week of Dec. 16, and The Sporting Duchess, Dec. 23.

People's Theatre: The Ninety and Nine, a big card for uptown. The Cowboy and the Squaw follows Dec. 16; Mayor of Laughland, Dec. 23.

Blaney's Arch Street Theatre: Shadowed by Three attracted the usual clientelle. Sapho, with Kathryn Purnell, comes Dec. 16; The Outlaw's Christmas, Dec. 23; Rocky Mountain Express, Dec. 30.

Hart's Kensington Theatre: The Mysterious Burglar to fair houses. The Night Before Christmas follows Dec. 16; The Little Organ Grinder, Dec. 23.

Standard Theatre: Darcy and Speck's Stock company was favorably received this week in Forgiven. For week Dec. 16, The Smugglers.

The Empire Theatre, Frankford, is making big preparations for the holidays. The Stanford-Western Stock company is gaining in favor daily.

Dumont's Minstrels are preparing their annual Christmas tree for the children. There is no such thing as dull times at this house.

The Metropolitan Opera company produce Madam Butterfly in Italian at the Academy of Music Dec. 17.

S. FERNBERGER.

BALTIMORE

The Rich Mr. Hoggenheimer—Brewster's Millions—At Yale—The End of the Trail.

(Special to The Mirror.)

BALTIMORE, Dec. 14.—Sam Bernard in The Rich Mr. Hoggenheimer kept large audiences in a merry mood at Ford's all last week. Next week, The Time, the Place and the Girl.

The Fawcett Stock company at Albaugh's Theatre played to its usual good patronage all last week, and for week of Dec. 16, Merchant of Venice, Richard III, and Hamlet will be given.

Brewster's Millions, with Edward Abeles in the role of Monty Brewster, returned to the Academy last week and enjoyed a very successful engagement. Next week, Herbert Kelcey and Effie Shannon will appear in The Walls of Jericho.

At Yale was the bill which pleased large audiences at the Auditorium last week. For the next two weeks Bonita the Beautiful and Wine, Woman and Song will be the offering.

The End of the Trail, with an excellent cast including William Jossey and Julia Gray, had a very successful week at Blaney's the past week. Next week, Shadowed by Three.

In their musical comedy, The Shoo Fly Regiment, Cole and Johnson held the stage at the Holliday Street, presenting a clever and amusing entertainment. Edna, the Pretty Typewriter, will follow.

The Philadelphia Orchestra will give a concert at the Lyric Theatre on Monday evening, Dec. 16.

The Van Den Berg Opera company at the Princess presented The Mikado last week to appreciative audiences. A souvenir is given to every lady at each performance.

BABY GIRL'S ECZEMA

Covered with Yellow Sores—Sight of Eye Destroyed—Doctors Fail—Cured in a Week by Cuticura

"Our little girl, one year and a half old, was taken with eczema. We took her to three doctors, but by this time she was nothing but a yellow, greenish sore. One morning we discovered a little yellow pimple on one of her eyes. Doctor No. 3 said that we had better take her to some eye specialist, since it was an ulcer. So we went to Oswego to doctor No. 4, and he said the eyesight was gone, but that he could help it. Well, we were nearly discouraged. I thought we would try the Cuticura Treatment, so I purchased a set of Cuticura Remedies, which cost me $1, and in three days our daughter, who had been sick about eight months, showed great improvement, and in one week all sores had disappeared. Mr. and Mrs. Frank Abbott, R. F. D. No. 9, Fulton, Oswego Co., N. Y., Aug. 17, 1906."

PITTSBURGH

Anna Held—James O'Neill—The Four Huntings—A Child Shall Lead Them.

(Special to The Mirror.)

PITTSBURGH, Dec. 14.—Anna Held in The Parisian Model has been drawing large houses at the Nixon this week. Robert Edeson in Classmates comes next week.

At the Alvin, James O'Neill in Virginius, Monte Cristo and Julius Cæsar has been pleasing crowds. The same attraction holds for next week.

The Four Huntings in The Pool House, at the Bijou, will be followed next week by The Card King of the Coast.

The Way of the Transgressor is at Blaney's, with A Child Shall Lead Them to come next week.

The Lipzin Yiddish company, with David Kessler, will occupy the Duquesne Wednesday, Thursday, and Friday nights.

At the Academy, Edmund Hayes as The Wise Guy is the attraction. The Gayety has Toby Claude with the Rents Santley company.

MORE ARRESTS IN KANSAS CITY.

Fifty-four actors, actresses, managers and employes of theatres in Kansas City were indicted in that city on Tuesday for alleged violation of the law regarding Sunday amusements. Of this number thirty-three were arraigned on Tuesday and held under $200 bonds, and similar action was taken with the others on Wednesday. The trials were set for Jan. 7. Most of the players are vaudeville performers, and the list included Lew Hawkins, Minnie Seligman and William Bramwell, Daisy Dumont, Blanche Holt, Belleclaire Brothers, Mlle. Toona, Ella and Blanche Curson, Rawson and June, Finlay and Burke, Ernesto and Masero, George Schille, and Charley Kitts. Others were Burt Clark, A. H. Wilson, T. C. Hamilton, Margaret Lee, Katherine Rays, Charles French, Joseph Sullivan and May Stockton, of In Old Kentucky, and Crane Wilbur, Harry Hammill, George O. Beavans, Emma Rosalie, and Lydia Powell, with the Lottie, the Poor Sales Lady company.

CURRENT AMUSEMENTS.

Week ending December 21.

ACADEMY OF MUSIC—The Lion and the Mouse—612 times, plus 9th week—59 to 66 times.
ALHAMBRA—Vaudeville.
AMERICAN—Nellie, the Beautiful Cloak Model.
ASTOR—Tom Jones—6th week—42 to 49 times.
BELASCO—The Warrens of Virginia—3d week—15 to 22 times.
BERKELEY—Arnold Daly and Margaret Wycherly in Candida—2d week—7 to 14 times.
BIJOU—Alla Nazimova in A Doll's House—42 times, plus 5th week—33 to 41 times.
BROADWAY—The Round Up—65 times, plus 9th week—67 to 74 times.
CASINO—The Gay White Way—11th week—82 to 89 times.
CIRCLE—Closed Dec. 7.
COLONIAL—Vaudeville.
CRITERION—Marie Dore in The Morals of Marcus—5th week—30 to 36 times.
DALY'S—Closed Dec. 14.
DEWEY—Lady Bird Burlesquers.
EMPIRE—John Drew in My Wife—16th week—121 to 128 times.
FOURTEENTH STREET—Lillian Mortimer in Bunco in Arizona—28 times, plus 9 times.
GARDEN—Closed Dec. 7.
GARRICK—Closed Dec. 14.
GERMAN—Ghosts, 1 time; Caparet, 1 time; Hans Buckster, 1 time; On the Rye, 2 times.
GOTHAM—High Jinks Burlesquers.
GRAND OPERA HOUSE—Earnest Hogan in The Oyster Man—9 times, plus 8 times.
HACKETT—THE Witching Hour—8th week—33 to 40 times.
HARLEM OPERA HOUSE—Stock co. in Harvest.
HERALD SQUARE—Lew Fields in The Girl Behind the Counter—12th week—83 to 90 times.
HIPPODROME—The Auto Race and The Four Seasons—4th week.
HUDSON—Rose Stahl in The Chorus Lady—315 times, plus 4th week—28 to 35 times.
HURTIG AND SEAMON'S MUSIC HALL—Dainty Duchess Burlesquers.
KALICH—Yiddish Drama.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Stock co. in The Night Before Christmas.
KEITH & PROCTOR'S 58TH STREET—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Vaudeville.
KNICKERBOCKER—Victor Moore in The Talk of New York—3d week—15 to 21 times.
LIBERTY—Chauncey Olcott in O'Neill of Derry—4th week—30 to 35 times.
LINCOLN SQUARE—Aborn Opera co. in The Chimes of Normandy.
LONDON—Fay Foster Burlesquers.
LYCEUM—The Thief—15th week—114 to 121 times.
LYRIC—The Secret Orchard—1st week—1 to 8 times.
MADISON SQUARE—Closed Nov. 16.
MADISON SQUARE GARDEN—Closed.
MAJESTIC—The Top o' the World—9th week—68 to 75 times.
MANHATTAN OPERA HOUSE—Grand Opera company in repertoire—7th week.
METROPOLIS—Buster Brown.
METROPOLITAN OPERA HOUSE—Grand Opera company in repertoire—5th week.
MINER'S BOWERY—Dreamland Burlesquers.
MINER'S EIGHTH AVENUE—Cherry Blossom Burlesquers.
MURRAY HILL—Boston Belles.
NEW AMSTERDAM—The Merry Widow—9th week—67 to 74 times.
NEW STAR—The Four Corners of the Earth.
NEW YORK—Vaudeville.
PASTOR'S—Vaudeville.
SAVOY—The Man of the Hour—35th week—428 to 445 times.
STUYVESANT—David Warfield in A Grand Army Man—10th week—65 to 71 times.
THALIA—The Original Cohen—9 times.
VICTORIA—Vaudeville.
WALLACK'S—A Knight for a Day—1st week—1 to 8 times.
WEBER'S—Closed Dec. 7.
WEST END—The Cat and the Fiddle—9 times.
YORKVILLE—The Burglar and the Lady.

For Nervous Women

Horsford's Acid Phosphate quiets the the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

JAMES HENRY STODDART DEAD.

James Henry Stoddart, the veteran actor, died at his home in Sewaren, N. J., on Dec. 9. Mr. Stoddart's last appearance on the stage was in April, 1905. He was playing in Beside the Bonnie Brier Bush at Galt, Ont., when he was stricken with paralysis. After an illness of seven weeks in Galt, he was able to return to his home in Sewaren, N. J., where his son and daughter went to live with him. His death was due to a second stroke of paralysis.

Mr. Stoddart was born in Barnsley, Yorkshire, Oct. 13, 1827. His parents were Scotch players, his father having acted for twenty-four years at the Theatre Royal, Glasgow. He made his debut when five years old in Douglass Jerrold's The Rent Day. At sixteen he played in Aberdeen and from there went to Liverpool, where he joined a stock company managed by Copeland, playing principally old men's parts. He then toured the provinces with Macready and Matthews appearing, among other parts, as Adam in As You Like It.

In 1854 he sailed for America, armed with a letter from Copeland to the elder Wallack. Upon his arrival in New York he was immediately given a position with the stock company at Wallack's Theatre. Here Stoddart met the elder Sothern, John Brougham, Laura Keene and Miss Conover, who later became his wife. He stayed with Wallack for four seasons, appearing as Verges in Much Ado About Nothing, Bunnythorne in Progress, Mounttraffie in Home, Ephraim in Wild Oats, Cruz in School, Jessop in Lost at Sea, Bunter in Men and Acres, the Trumpeter in The Lancers, Magus in Minnie's Luck, Our Mr. Jenkins in The Two Roses, Slick in A Serious Family, Sulley in The Road to Ruin, Dr. Pangloss in The Heir at Law, Dr. Ollipod in The Poor Gentleman, Bill Downey in The Unfinished Gentleman, Bangles in Randall's Thumb, Pinchbeck in Playing With Fire, Bunberry Kobb in Rosedale, Sadloye in Effie, Bob Acres in The Rivals, Sir Henry Beoge in A Jealous Wife, Meddle in London Assurance, Jabez Jubal in The Lost Trump Card, Chryses in Pygmalion and Galatea, and Murcott in Our American Cousin.

After leaving Wallack's he joined Laura Keene. Joseph Jefferson made his debut with Miss Keene, as Dr. Pangloss in The Heir at Law, Stoddart playing Steadfast. He next supported Charles Matthews in Mobile and Montreal, and afterward played with Edwin Booth in a stock company in Baltimore. In 1859 he supported Dion Boucicault at the Winter Garden in New York, and the next season supported Mrs. John Wood at the Olympic. In this company were James Lewis and Mrs. Gilbert. He appeared here in The Streets of New York, Monte Cristo, Martin Chuzzlewit and Our Mutual Friend. One of his greatest hits was made as Moneypenny in A Long Strike. He was now generally recognized as one of the leading character-actors in America.

After touring in A Long Strike he joined A. M. Palmer's stock company at the Union Square Theatre, where he remained for over twenty years. It was with Palmer that in 1883 he refused the part of Baron Chevrial in A Parisian Romance, knowing that he was unsuited to the part. This refusal gave Richard Mansfield the chance for his first great hit. While with Mr. Palmer, Stoddart appeared as Pierre Michel in Rose Michel, Martial in Ferreal, Dr. Mordaunt in Conscience, Dr. Osborne in Miss Multon, Zachareff in The Danicheffs, Noggs in Nicholas Nickleby, Jerkin Tubbs in Pink Dominoes, Gourmet in The Mother's Secret, Tiberge in Montjoye, Babbage in The Banker's Daughter, Althatas in Lost Children, Bonay in French Flats, Bidoche in Daniel Rochat, Chevalier de la Fourette in The Creole, Ferri in Felicia, Dr. Mordaunt in Conscience, Seth Preene in Lights o' London, John Rantzau in The Rantzaus, Mr. Sefton in Storm Beaten, Abner Day in Separation, Lasette in The Artist's Daughter, Dr. Darcy in Dupres and Sons, Larose in A Prisoner for Life, Benton in Sealed Instructions, Jacob Fletcher in Saints and Sinners, Sir Ellis Drake in The Martyr, Robbins in Heart of Hearts, Mr. Parr in Partners, Marshall in Captain Swift, Justice Mundle in Aunt Jack, Goldfinch in A Pair of Spectacles, and Colonel Preston in Alabama.

After leaving Mr. Palmer he appeared as Joe Aylmer in The Sporting Duchess, and in The Fatal Card. He then appeared with Henry Miller in The Only Way. In 1898 he starred as Lochlan Campbell in The Bonnie Brier Bush. In 1902 he published his memoirs, under the name of "Recollections of a Player."

FRANK LOSEE VERY ILL.

Frank Losee, who plays Padre Antonio in The Rose of the Rancho, mysteriously disappeared after the performance at Providence, R. I., on Dec. 10, and an understudy took his part. Thursday evening Mr. Losee walked into his boarding place in that city very ill and unable to tell where he had been or why he left so suddenly. He was put to bed and Dr. F. L. Hussey, who was called, said later that Losee is very sick and can see no one. Losee is badly bruised about the hands and legs, although there is no mark on his face. Mrs. Losee was summoned from New York.

IN BROOKLYN THEATRES.

The attraction this week at the Montauk Theatre is Brewster's Millions. Next week, Hattie Williams in The Little Cherub.

Maude Adams, in Peter Pan, is seen this week at the Broadway Theatre. Sam Bernard in The Rich Mr. Hoggenheimer next week.

The Rose of the Rancho, with Frances Starr and a strong cast, is the offering for one week at the Shubert Theatre.

The Majestic Theatre has Cecil Spooner this week in two plays, The Dancer and the King and The Girl Raffles. The engagement will last for two weeks.

The Little Organ Grinder is the attraction for the week at the Folly Theatre. Next week, Nellie, the Beautiful Cloak Model.

Hamlet is produced by Corse Payton's Players at the Lee Avenue Theatre this week.

This week will finish advanced vaudeville at the Grand Opera House. The Aborn Opera company will occupy the house beginning Dec. 23, opening with Robin Hood.

VAUDEVILLE.

The bill this week at the Orpheum is: The Star Boat, Frederick Bond, Freemont, Benton and company, Shields and Rogers, Dan Burke, Mathews and Ashley, Nichols Sisters, Eight Bedouin Arabs, Kemp's Tales of the Wild, and Princess Trixie.

The Grand Opera House has: Madame Imra Monti, Baldini and company in Carmen, Trixie Frigauza, Jack Norworth, Winston's seals, Radie Furman, Juan Caicedo, Maud Hall, Macy and company, Zobedie, and Marno Trio.

There is an exceptional bill this week at Keeney's Theatre, with Sergeant Howard S. Starrett with his trained horses as a headliner. Others are Dorothy Howard and company, Rice and Prevost, Hibbert and Warren, and Scott and Whally.

MRS. RANKIN'S TESTIMONIAL.

With the exception of the aisles every foot of space was taken up at the Broadway Theatre last Thursday afternoon, which was the occasion of the testimonial to Mrs. McKee Rankin (Kitty Blanchard). The testimonial was given under the auspices of the women of the stage. Nearly $7,500 was realized for the fund from the sale of seats and contributions from various sources.

Mrs. E. L. Fernandez sold programmes for 25 cents each. She was assisted by a number of pretty girls who sold both programmes and candy. From this source about $800 was realized. Ethel Barrymore, Maude Adams, and Tony Pastor each paid $100 for single seats, and Grace George gave $50 for a chair. A programme upon which was written the autographs of all the actors taking part in the afternoon's performance was auctioned off by Victor Moore. Sam Harris got the programme for $100.

Augustus Thomas, the playwright, in his usual eloquent style appeared before the curtain and delivered a glowing tribute to the fame of the old actress. Following Mr. Thomas, Lew Fields began the programme with the highly entertaining waiter scene from The Girl Behind the Counter. Lew Fields was assisted by George Beban and Messrs. Mitchell, Castle, and Torpey. Rose Stahl followed in the second act of The Chorus Lady, assisted by Amy Lesser, Claire Lane, Helen Hilton, Annie Ives, Margaret Wheeler, Carolyn Green, Amy Lee, Eva Dennison, Maude Knowlton, Thomas Maguire, Garrett Campbell, and John Adams, the other members of the cast in this scene.

May Irwin sang a song and gave two original readings, and was followed by Madame Nazimova in the third act of A Doll's House. Those who appeared in this act with Madame Nazimova were Dodson Mitchell, Warner Oland, Cyril Young, Rosalind Ivan, Jacques Martin, Lillian Singleton, Gladys Hulette and Violette Hill.

Marshall P. Wilder appeared before the curtain and entertained the house with a couple of stories, after which Elsie Janis appeared and gave imitations of Richard Carle, Eddie Foy, Sam Bernard, and Harry Lauder.

Donald Brian and Ethel Jackson gave The Merry Widow waltz, and were followed by Victor Herbert and his orchestra, giving his arrangement, "American Fantasy." The trial scene from The Merchant of Venice came next, with Viola Allen as Portia and Ermete Novelli as Shylock, speaking his native language. Cecelia Loftus took the part of Nerissa. Edmund Breese played the Duke of Venice, John E. Kellerd played Antonio, Edwin Arden played Gratiano, Forrest Robinson played Bassanio, Charles Lane played Salanio, and Frank H. Westerson played Salarino. Victor Moore, assisted by the chorus in The Talk of New York, completed the programme.

LEONA BALL.

ALDERMEN VOTE ON SUNDAY QUESTION.

The New York Board of Aldermen held a meeting Tuesday last, at which Alderman Douil introduced an ordinance permitting sacred, educational, vocal, instrumental concerts, lectures, addresses, recitations and singing on Sundays. There was a warm discussion and when the votes had been counted there were 35 in favor of the resolution and 34 against it. The ordinance was referred to the Committee on Laws and Legislation, who held a public hearing on Friday, listening to many speeches for and against the ordinance. The committee will make a report to the Board on Tuesday, Dec. 17, when another vote will be taken. The people affected by the enforcement of the law were very active during the week. The motion-picture managers and the owners of the penny arcades formed an organization and engaged lawyers to seek injunctions to prevent the police from interfering with them. The theatrical managers held another meeting at the Hotel Astor and decided to conform with the law for another Sunday at least, awaiting the outcome of the next meeting of the Board of Aldermen. The management of the Eden Musee made a special application for an injunction that will allow the showing of the wax figures, without the usual concert.

AMUSEMENT COMPANIES INCORPORATED

The following amusement companies were incorporated at Albany during the past week: The Fred Mace Amusement Company, New York; capital, $10,000; directors, Fred Mace, Walter Lawrence, and Frank Hulse, New York. Tauber Amusement Company, New York; capital, $2,000; directors, David Steinhardt, H. W. Gugler, and G. A. Gottlieb, New York. World Amusement Company, New York; capital, $10,000; directors, W. P. McKown, Brooklyn, and F. L. Nugent and O. L. Minge, New York.

BERTHA KALICH.

Bertha Kalich has achieved the greatest success of her career in Harrison Grey Fiske's production of Marta of the Lowlands, the thrilling drama by Angel Guimera, the Catalonian dramatist. Every phase of the life of its heroine—a young peasant woman with a primitive, passionate nature, that at last finds happiness in a noble love—is splendidly depicted by Madame Kalich, who finds scope for her moving pathos, her wealth of emotional feeling and her overwhelming outbursts of dramatic force. Her acting has received the enthusiastic applause of large audiences everywhere, and the warmest sort of praise from leading reviewers. W. L. Hubbard, of the Chicago "Tribune," says: "Madame Kalich's impersonation is a piece of dramatic acting such as the Chicago stage has not seen from any actress in years, and to miss it is to miss one of the truly great moments that come but rarely in theatregoing experience." Marta of the Lowlands bids fair to become here, as it is in Europe, Mexico, and South America, a popular classic. It is real drama, with a plot remarkable for a strength which grips and holds the spectator to the close. The scenes are in the lowlands of the Pyrenees, and there are fine opportunities for picturesque scenery and costumes. The characters are mostly from among the Catalonian peasants, but the story in which they figure is universal in its humanity, while the Latin temperament gives it fire and passion. Madame Kalich since she came under Mr. Fiske's direction has quickly assumed a place among the few great actresses of the day. In the various roles in which she has appeared she has shown a diversity of attributes which go to make up the really great artist. In no character, however, has she won greater popularity than in her present offering.

WANTS

Rates, 10 words 25c., each additional word 2c. Advertisements of a strictly commercial nature excluded. Terms, cash with order.

ASPIRING amateur or professional dramatic lady actress with some means to invest and star jointly with prominent actor; own company. First-class booking and profitable business assured. Poziana, DRAMATIC MIRROR.

IF you want your legal business promptly looked after, James Foster Milliken (Colonel Milliken), theatrical lawyer, of 287 Broadway, New York, can do it.

I HAVE It! Your new play! Either on hand or written to order. 158 Noble Street, Brooklyn, N. Y.

LADY Agents Wanted—Members of touring companies can make big money selling Souvenir Book of the Elks' National Home, to Elks. Address T. W. Richardson, Bedford City, Virginia.

MELODRAMA to let on low royalty, season 1908-9. Southern or Eastern territory. Good money maker, now playing big one-night stands to good business. Small cast, elegant line of paper. Might retain half interest with good, reliable acting mgr. Responsible parties only. Address Mgr. Melodrama, 203 20th Ave., N. E., Minneapolis, Minn.

SCENIC ARTIST for house productions or road touching-up. Best of references. J. M., Majestic Theatre, Boston, Mass.

WANTED—Clever girl, able to do some singing and dancing, for vaudeville act. Call or address Dana De Moss, care Hallett's office, Room 427, Knickerbocker Theatre Annex, 1402 Broadway.

WANTED.—Music composer to write music to song poems and publish same as partners to all royalties received from publishers. Address "Tragic," MIRROR.

COMING EVENTS.

Dec. 19—The Bad Boy and His Teddy Bears, Blaney's, Yonkers, N. Y.
Dec. 20—On the Eve, German Theatre, New York.
Dec. 20—Julia Marlowe, in Gloria, New Haven, Conn.
Dec. 23—Paid in Full, Montreal, Can.
Dec. 23—James K. Hackett, in John Glayde's Honor, Daly's, New York.
Dec. 23—Maxine Elliott, in Under the Greenwood Tree, Garrick, New York.
Dec. 23—York and Adams in Playing the Ponies, Circle, New York.
Dec. 23—Polly of the Circus, Liberty Theatre, New York.
Dec. 23—The Bad Boy and His Teddy Bears, Blaney's, Lincoln Square, New York.
Dec. 24—Maude Adams, in Peter Pan, Empire, New York.
Dec. 25—Ethel Barrymore, in Her Sister, Hudson, New York.
Dec. 25—Mary Shaw's tour in Ghosts, Candida, and Mrs. Warren's Profession begins.
Dec. 26—Florence Roberts, in Sham, Los Angeles, Cal.
Dec. 30—Miss Hook of Holland, Criterion, New York.
Jan. 5—Denis O'Sullivan, in Peggy Machree, McVicar's, Chicago.
Jan. 6—The Waltz Dream, Chestnut Street Opera House, Philadelphia.
Jan. 6—William Gillette, in The Little Affair at Boyd's.
Jan. 6—Maude Adams, in Quality Street, Empire, New York.
Jan. 6—Funibashi, Casino, New York.
Jan. 6—Paid in Full, Astor Theatre, New York.
Jan. 13—Maude Adams, in The Jesters, Empire, New York.
Jan. 20—New Ziegfeld Review, Chestnut Street Opera House, Philadelphia.
Jan. 27—The Waltz Dream, Broadway Theatre, New York.
Jan. 27—E. H. Sothern, Lyric Theatre, New York.

HUBERT LABADIE IN FAUST.

Hubert Labadie, whose portrait appears elsewhere, is now in his fifteenth year with Faust. He began his career as an actor in Detroit twenty-nine years ago in Shakespearean drama. Fifteen years ago he began starring in the part of Mephisto in Faust, and his success has grown with each successive season. His production this year is entirely new, and the best he has ever carried. The electrical effects, in particular, are noteworthy, Mr. Labadie being an advanced student of electrical science, and having introduced many novel features along this line.

MATTERS OF FACT.

James A. Bliss, the somewhat stout comedian who has been playing the Honorable Gideon Gay in The Rogers Brothers in Panama, has tendered his resignation and will terminate his engagement with the company in Baltimore, Md., Saturday evening, Dec. 28. He is playing in Washington, D. C., this week.

George Alison, leading man with the stock company at the Winnipeg Theatre, Winnipeg, Canada, is one of the most popular stock actors in the country and is noted for the careful preparation he gives to all of the characters he portrays.

James L. Carhart is located at 138 West Thirty-seventh street, New York City.

The Thomas J. Ryan-Richfield company is still winning hearty laughs in the leading vaudeville houses with the Haggerty sketches written by Will M. Cressy. Mr. Ryan is one of the ablest Irish comedians on the boards, and Miss Richfield lends him admirable support.

Cliff Gordon is a popular German comedian, who has a unique specialty, in which he impersonates a German politician, who orates on the topics of the day in a very amusing fashion. Mr. Gordon is one of the fortunate vaudevillains who are seldom troubled with open dates.

The Wildman Theatrical Exchange, which is located at 54 Grand Opera House, Chicago, Ill., has among its clients some of the best known producers known in the theatrical profession. This is a firm that can be depended upon to deliver the goods.

The Three College Girls, Cornelia Hollingshead, Dorothy Turner and Georgia Dvorak, will appear in vaudeville in a novel sketch called The Fickle Mr. Fortescue, by Witter Bynner, under the management of C. C. Richardson.

George B. Snyder and Harry Buckley are now in their sixteenth season as partners in vaudeville. They do a comedy musical act that has no superior. One of the reasons for their continued success is the fact that they are always adding something new to their turn. This season their act is practically new and is the best they have ever offered.

W. H. Murphy, Blanche Nichols and company have played From Zaza to Uncle Tom over 600 times in New York, and it is still extremely popular with vaudeville patrons. The work of Mr. Murphy and Miss Nichols is screamingly funny, and their act is one of the standard headline attractions.

Mary Penfield is in a position to place American plays in England and to arrange for foreign productions. She may be addressed in care of THE MIRROR.

The "hustling agent," Jay Packard, is continually living up to his deserved nickname. Players who deal with him find him untiring in his efforts in their behalf.

Walter Hubbell, who is being featured as Aguila in The Royal Slave, is in his second season in that role. His repertoire includes Richard III, Othello, Macbeth, Brutus, Shylock, Hamlet, Richelieu, Herod, Damon, Pescara, and Aguila. Address care MIRROR.

The Vance and Sullivan Company is composed of Clay T. Vance, president, and J. P. Sullivan, secretary and treasurer. The attractions which this company has had on the road this season have met with their usual degree of success. For time apply to them at 1441 Broadway, New York city.

Barnett, 323 State Street, Chicago, Ill., is doing a good business in dresses, sealskin coats and furs, for stage and street.

Charles L. Leitz, 39 West Twenty-eighth Street, New York city, has been established in business since 1877. The Lietz wigs and toupees, for stage and street wear, are unexcelled.

Granville F. Sturgis, the dramatist, always has plays on hand. He is located at 158 Noble Street, Brooklyn, N. Y.

The Thompson Music Company, the prominent Chicago song publishing house, is offering to the public this year two big hits: "When Vacation Days Are Over" and "Common Sense." The company takes pleasure in sending professional copies free. A complete list of their songs will be mailed upon application.

May and Flora Hengler are now on tour with the Rogers Brothers in Panama company, and are being enthusiastically received everywhere. Communications may be addressed in Low's Exchange, New York city.

NEW YORK THEATRES.

New York Theatres Under Direction of Sam S. and Lee Shubert, Inc.

HIPPODROME Entire Block, 6th Ave., 43d to 44th Sts.
D'ly Mats., best seats, $1. Evenings 25c. to $1.50.
Greater, Grander, Bigger than Ever
THE AUTO RACE
THE FOUR SEASONS
The WINTER CARNIVAL
All New Circus Acts in the Arena.

LYRIC 42d St. W. of B'way. Tel. 1966 Bryant. Ev'gs 8:15. Mat. Wed. and Sat.
2 Weeks Only
The Secret Orchard
Channing Pollock's New Play.
SPECIAL MATINEE, CHRISTMAS.

CASINO B'way and 39th St. Tel. 1846 Bryant. Evgs. 8:15. Mats. Thurs. & Sat. 2:15.
JEFFERSON DE ANGELIS BLANCHE RING ALEXANDER CARR
The Gay White Way
Special Matinee Christmas and New Year's.

DALY'S Broadway and 30th St. Tel. 1846 Bryant.
CLOSED THIS WEEK
REOPENS MONDAY, DEC. 23d.
JAMES K. HACKETT
IN
JOHN GLAYDE'S HONOUR
A New Play by Alfred Sutro
Seats Ready Thursday, Dec. 19th.

MAJESTIC Broadway and 59th St. Tel. 3320 Colu.
Evenings at 8:15. Matinees, Wed. and Sat., 2:15.
Wilbur-Shubert Co., Prop's.
The Top o' th' World
GEORGE W. MONROE ANNA LAUGHLIN BAILEY & AUSTIN
Souvenir Dolls at the Daily Matinees Beginning Dec. 16.

FIELDS' **HERALD SQUARE** B'way & 35th St.
Tel. 3428-38.
Evenings, 8:15. Mats., Wednesday and Saturday, 2:15.
LEW FIELDS
In the Great Musical Hit,
The Girl Behind The Counter
Mats. Xmas, New Year's and Thurs., Dec. 26.

THE HACKETT THEATRE
42d St., West of Broadway.
Evenings, 8:30. Mats., Thurs. Xmas and New Year's.
MR. HACKETT, - - Sole Lessee and Manager
JOHN MASON
In Augustus Thomas' Masterpiece,
"The Witching Hour"
"Is a really remarkable play."—New York Times.

STUYVESANT THEATRE 44th St., and Broadway
Evenings at 8. Mat. Sat. at 2
DAVID BELASCO presents
DAVID WARFIELD
In a New American Play,
A GRAND ARMY MAN
By David Belasco, Pauline Phelps and Marion Short

BELASCO THEATRE 42d St., West of Broadway.
Evenings at 8:15. Mat. Saturday, 2:15.
DAVID BELASCO Presents
THE WARRENS OF VIRGINIA
A New American Play by Wm. C. de Mille.
With a Notable Cast, Including
CHARLOTTE WALKER FRANK KEENAN

BLANEY'S LINCOLN SQ. THEATRE Broadway, 66th St.
Evgs. 25, 50, 75, $1.00. Wed. Mat., 25 & 50c. Sat. Mat., 25, 50 & 75c.
LAST WEEK.
ABORN OPERA CO.
Chimes of Normandy

PASTOR'S 14th St. near 3d Avenue.
MATINEE EVERY DAY
Katherine Miley, Fiske and McDonough, Gilbert and Katen, Potter and Harris, Mr. and Mrs. Harry Thorne and Company, Peerless Two Macks, Three Nightingales, Evans Trio, Jenny Conchas, Winans and Cassler, Prince and Virginia, J. Jerome Mora and Company.

THE DEWEY E. 14th Street.
Ladies' Matinee To-day.
THE LADY BIRDS
2 Burlettas. Vaud. Big Amateur Night Every Thursday

THE GOTHAM E. 125th Street.
Ladies' Matinee To-day.
HIGH JINKS CO.
"Rowland." 9 Vaud. Acts. Big Amateur Night Every Friday

THE VAUDEVILLE STAGE

NEW VAUDEVILLE ACTS.

A SCARCITY OF NOVEL OFFERINGS, BUT TWO WELL-KNOWN STARS APPEAR

May Irwin, Suzanne Adams, Sam Rowley, The Georgettys and The Six American Dancers Make Up the Short List of Newcomers.

The following new acts were seen in the local theatres last week:

Back to Vaudeville.

May Irwin returned to the field in which she and her sister Flo made their first success, and headed the bill at the Colonial. It must be recorded that Miss Irwin's turn is very ordinary and that she made no special effort to earn the enormous salary she is receiving. She went at her work in a careless, indifferent, hurry-up-and-get-it-over fashion, and did not make much more of an impression than the average "three songs and off" soubrette. She opened with a song about bumble-bees and some colored folks that were stung by them, and followed it with a ditty that told of a woman who was weary of lending everything, including her husband. Then came a short recitation and a song called "I Couldn't Come Home in the Dark," that was fairly amusing. In this Miss Irwin did a short, old-fashioned "walk-around." As an encore she recited a short bit of humorous verse, and the boys hurried out with the cards announcing the next number in a way that showed that the star was not to be coaxed into doing anything more. Following the really remarkable turn of Princess Trixie, a trained mare, Miss Irwin's offering seemed tame and commonplace, and the salary earned by the mare is said to have been less than one-seventh of the amount paid to the headliner.

Grand Opera Star Appears.

Suzanne Adams, formerly a grand opera star, and who has sung at the Metropolitan Opera House, made her local vaudeville debut at the New York Theatre. Her opening number was the "Jewell Song" from Faust, which was followed by "Speak But One Word." "Comin' Thro' the Rye" called forth a hearty encore and the singer rendered "Home, Sweet Home" with splendid effect. After several recalls she sang a short song called "Sunbeam." While the operatic selection was applauded, it was quite evident that the homelier songs were what the spectators wanted, and Miss Adams showed excellent judgment in fitting her revertoire to her new surroundings. The singer must be credited with having made an extremely pleasing impression, but her measure of success would hardly justify the salary of $6,000 a week mentioned in the advertisements.

An Australian Comedian.

Sam Rowley, a comedian from Australia, was introduced to New York by Tony Pastor. Mr. Rowley dresses and makes up in eccentric fashion, and follows the style of entertainment common to the general run of English monologists. He is short in stature and has a voice quite out of proportion to his size that has a wide range. He uses it very effectively, and his efforts were received with every evidence of approval.

Very Clever Acrobats.

The Georgettys were seen for the first time at the New York Theatre, in a turn that is deserving of the warmest praise. They do a splendid routine of tricks, in many of which the youngest member plays a very prominent part. He is tossed about in what seems a very reckless manner, but always lands in the right place, wearing an engaging smile. The turn is one of the best of its kind imported this season.

Smart Dancing Act.

The Six American Dancers made their New York debut at the 125th Street Theatre. They are all lively and attractive, and show the results of much careful training. The dances introduced are all cleverly done, and the costuming and equipment is elaborate and expensive. The turn pleased the patrons, and is of the sort that is certain to make a good impression anywhere.

CRYSTAL WEDDING ANNIVERSARY.

Mr. and Mrs. James R. Adams celebrated the fifteenth anniversary of their marriage at their home, 321 West Forty-fourth Street, on Sunday evening, Dec. 8. A bountiful supper was served, the table being decorated with American flags, after which there was singing by Master Royal Mackey, and speeches by Burns O'Sullivan and Maude Kimball. Many handsome presents in cut glass were received by Mr. and Mrs. Adams, as well as several letters and telegrams of congratulation from out of town friends. Mrs. Adams has been a helpless invalid for the past six years, but is cheerful under her affliction, and was one of the gayest at the merry party. Among those present were Rose La Harte, Mr. and Mrs. James Coombes, Maude Kimball, Burns O'Sullivan, Anna Courtney, Charles Sousé and others from the Hippodrome, where Mr. Adams has been playing for the past four seasons. Mr. and Mrs. Theodore Mackey and their two sons, Theodore and Royal, of Brooklyn, and Henry Edwards, of Montreal, also enjoyed the occasion.

TEMPLE SUES VOEGTLIN.

Edward P. Temple, stage director of the Hippodrome, has started a suit against Arthur Voegtlin, the scenic artist of the big playhouse, for $125,000, alleging that he has been injured to that amount by slanderous stories alleged to have been spread by Mr. Voegtlin. The defendant was arrested on Thursday by a deputy sheriff on an order issued by Justice Trnax of the Supreme Court, but was immediately released when Lee Shubert put up a bond for $2,500.

SUMMONED IN A HURRY.

Catharine Countiss had a chance to show her talent as a quick change artist last week. She was not booked for the week and had settled down at her home in 137th Street for at least seven days' rest, when at 5.30 on Monday afternoon she got a "hurry call" from the United Booking Offices to go to Trenton, N. J., to fill the place of a missing act. She called her company of three people together by telephone, summoned a cab, had her trunk put on top of it, and hustled for the train. She and her company reached Trenton at 8.27, put on her sketch, Zasa's Hit, at the Trent Theatre at 9 o'clock, and at its conclusion received four curtain calls.

MARRIED ON THE STAGE.

On Friday, Dec. 6, at the Lafayette Theatre, Buffalo, Jules Jacobs, of Jacobs and West, touring with the Sam Devere company, was married to Sadie Yorke, a non-professional, of Jamestown, N. Y., by the Rev. Mr. Piper, of Grace M. E. Church. The wedding took place on the stage, in full view of the audience, which was unusually large, owing to the fact that the groom is a native of Buffalo. A substantial purse, contributed by the company, was presented to the happy pair.

AMY AMES.

Photo Hall, N. Y.

Amy Ames, the well-known comedienne, is now appearing in vaudeville, offering her new monologue, The Chambermaids' Union, in which she introduces a little song concerning an old maid's parrot, giving an imitation of the bird, that always creates a whirl of merriment. Miss Ames established her reputation in the farces of the late Charles H. Hoyt, originating many roles, and invariably winning success. For five seasons she played with Donnelly and Girard, and she has also appeared in many big productions, including the original production of Ninety and Nine. Miss Ames' special forte is the delineation of Irish characters, in which she excels, but she is experienced and clever in all lines of character portrayal.

HAMMERSTEIN'S VICTORIA.

McMahon's Pullman Porter Maids, Edna Luby, and Karno's Company Score Hits.

A well balanced bill attracted the usual large audiences. Tim McMahon and Edythe Chappelle, backed up by the Pullman Porter Maids, had the most important act on the programme, as Mr. McMahon carries special and elaborate scenery and leaves nothing undone that will add to the value of his offering. The Pullman Porter Maids act is big and well staged, and is practically two acts in one, as the specialty of McMahon and Chappelle is interpolated and makes the turn doubly attractive. It was slendidly received and the stars and girls were recalled several times. Edna Luby replaced Charlotte Parry and company most acceptably. She imitated Edna May, Marie Dressler, Anna Held, Alice Lloyd, David Warfield, and Vesta Victoria, proving her versatility and cleverness in no uncertain way. Fred Karno's London Pantomime company kept the house in roars with A Night in an English Music Hall. Warren and Blanchard made William Hammerstein laugh when they sang a coon song in German. Josephine Sabel scored with her vivacious rendition of popular songs. Billy S. Clifford was on next to last, but managed to squeeze through. The Sisters Delmore opened the bill very nicely, and Keno, Welsh and Melrose closed it acceptably. Alec Hurley and company, for their second week, offered The Costers' Concert.

PASTOR'S.

Devlin and Ellwood, Clayton and Drew, Sam Rowley, and Carrie Scott Win Favor.

There were several interesting numbers in Mr. Pastor's list last week and good audiences expressed their approval of his selection of artists. James S. Devlin and Mae Ellwood, who made a hit here several weeks ago in The Girl from Yonkers, returned as headliners in the same sketch and scored once more. Murray Clayton and Lillian Drew in A Knight in Rome have a travesty that pleases the masses. Carrie Scott, who has been absent from New York for a very long time, had a rousing reception at her opening performance, which showed that she had not been forgotten. Her strongest card. her strongest card. Bartlett and Collins entertained cleverly and were applauded. John F. Clark sang topically and talked humorously. Grace Orma pleased with some songs, and Milton's dogs entertained the youngsters. Clifford and Hall with songs and comedy, James A. Welch and company in Flannigan's Flirtation, the Harringtons, Mike Scott, the quaint and original singer and dancer; Juggling De Lisle, and the vitagraph rounded out the bill. Sam Rowley's act is reviewed elsewhere.

COLONIAL.

May Irwin Heads the List.—Princess Trixie a Remarkable Animal.

May Irwin made her reappearance in vaudeville and her engagement attracted much attention. Her act is reviewed elsewhere. Bond and Benton appeared in the amusing farce Handkerchief No. 13, assisted by Carrie Lee Stoyle, Francis Yale, and Jac Cobb. Winsor McCay replaced James J. Morton and scored a big hit with his cleverly drawn sketches, entitled "The Seven Ages." Princess Trixie, a highly educated equine, gave an exhibition that kept everybody guessing as to how the tricks were done. Dan Burke and his Schoolgirls put on a very lively singing and dancing number, in which the "poetry of motion" is admirably shown. The Bedouin Arabs tumbled recklessly, and Fields and Ward tried some new remarks that won favor. Other numbers were the Italian Trio, Shields and Rogers, lariat experts, and the motion pictures.

MELVILLE SAILS FOR EUROPE.

Frederick Melville sailed for Europe on Dec. 14 on the *Lusitania* on a flying trip to attend to some important matters in connection with European bookings for American acts. He has had the dates for his Motogirl act rearranged and will return in time to open with it in Boston on Jan. 20, and from that date will play the Keith and Proctor houses. Moran and Niser, the hat-jugglers, are under Mr. Melville's management, and he has booked them to open in Berlin. John C. Rice and Sallie Cohen have also commissioned Mr. Melville to look after their interests in Europe. Sheela, the Hindoo conjuror, brought over here by Mr. Melville, returned to Europe with him.

THE KEITH AND PROCTOR THEATRES.

The Fadettes, Cressy and Dayne, Ross and Fenton, and Gertrude Hoffman Are Leaders.

Union Square.

The Fadettes of Boston were the main attraction and drew their admirers in large numbers. Charles F. Semon had some new remarks concerning his narrow appearance. Paul Batty's bears made a big hit with the children, going through their clumsy antics. Raymond and Caverly scored with their Dutchisms. Catherine Hayes and Sabel Johnson, with their stunning figures becomingly gowned, pleased with A Dream of Baby Days. The Pelots introduced many odd juggling feats, and Netta Vesta warbled some of the songs of the day in smart fashion. Foy and Clark in The Spring of Youth won many laughs. Willie Hale's tricks won favor, and Wise and Milton, Wood and Lawson, the Nohrens, and the pictures did their share to amuse and entertain.

Twenty-third Street.

The headliner position was divided equally between Will M. Cressy and Blanche Dayne and Charles J. Ross and Mabel Fenton. Cressy and Dayne scored a hit in The Village Lawyer, one of Mr. Cressy's best sketches. Ross and Fenton, who appeared by permission of Joe Weber, were seen in the amusing comedietta Just Like a Woman, written by Mr. Ross. During the action of the sketch Mr. Ross gave his imitation of Harry Lauder, which aroused genuine enthusiasm. The Romany Opera company was a big feature, and the Picchianis did some good work in the acrobatic line. Mignonette Kokin, with her songs; Eckhoff and Gordon, comedy musicians; Swor Brothers, comedians; Galletti's monkeys, and the pictures were the other numbers.

Fifty-eighth Street.

Stella Mayhew headed a bill that was made up of popular and pleasing numbers. Her songs are well rendered and she was repeatedly encored. Two acts that were decidedly to the liking of the patrons were those of Brown, Harris and Brown and the Avon Comedy Four. Both are full of rough comedy, and both made solid hits. The Nichols Sisters, real impersonators of the Southern darkey girl, and Hoey and Lee, with Hebrew jests and parodies, scored. Charles Wilson, the English jumper, and Hassan Ben Ali's Arabs won their share of applause.

125th Street.

With two exceptionally strong headliners and an excellent bill to support them, the business at this house was very large. Gertrude Hoffman with her imitative caricatures, and the big production, The Star Bout, with Taylor Granville, both scored heavily. The Seven Peerless Mowatts, club manipulators; Martin Brothers, Jimmie Lucas, the new monologist; Bobby North, with the latest Hebrew jokes and songs; Stelling and Revelle, expert gymnasts; the pictures, and the Six American dancers, whose act is reviewed elsewhere, won their share of popular approval.

ALHAMBRA.

Fred Walton, Gracie Emmett, Lily Lena, and Cameron and Flanagan Score.

An excellent bill made up of well-known acts attracted audiences that tested the capacity of the house. Fred Walton was the headliner, and his pantomime was splendidly done. Loud laughter punctuated the presentation of Mrs. Murphy's Second Husband by Gracie Emmett and company. Lily Lena, for her second week, changed her songs about and added one or two new selections. Tudor Cameron and Edward Flanagan in On and Off have an excellent vehicle, in which they do some natural and effective comedy work. Paradise Alley, presented by the R. A. Rolfe company, with Max Reynolds and Irving Brooks featured, met with fair success. Sam Williams scored in his planologue, and Hill and Whittaker, the Zaretsky Troupe, Les Trombettas, the Italian entertainers, and the pictures pleased

ANOTHER CHANGE IN BROOKLYN.

The Park Theatre, opposite Borough Hall in Brooklyn, has been secured by the Empire Circuit and after Dec. 23 will be devoted to burlesque. It is just around the corner from Hyde and Behman's Olympic, which also houses burlesque, and only a few blocks from the Star, where the gay travesty players also hold forth. The Park Theatre has had a checkered career. For the past few weeks it has been occupied by the Hal Clarendon Stock company. This week The Rose of the Rancho is playing there, under an old contract made with the Shuberts.

NIBLO AT THE MINES.

Photo by Josephine Cohan.

The above snapshot of Fred Niblo and two young employes of the mines at Johannesburg, South Africa, was made by Mrs. Niblo just after her husband had emerged from a sight-seeing trip hundreds of feet below the surface of the earth. The ornament hanging under Mr. Niblo's chin is a "breather" used to prevent dust and gas from entering the lungs.

BENJAMIN CHAPIN.

Mr. Chapin as Lincoln in his own one-act play, At the White House, week of Dec. 9, at the Orpheum Theatre, Boston. Mr. Chapin will play a return week as headliner at this theatre.

NEW YORK.

Suzanne Adams, Maude Hall-Macy, Calcedo and Others Entertain.

The New York debut of Suzanne Adams as a vaudeville star was an important event and record of it is made in another column. Calcedo, "King of the Wire," was given a very cordial welcome, and his remarkable feats again astonished everybody. Calcedo has been bouncing on the wire for many years, but his act is as good as it was in his youth. Maude Hall-Macy played a return engagement in The Magpie and the Jay and repeated her former success, in which her company shared. Greene and Werner were very happy in their jungle skit, and Julian Rose continued to tell his Hebrew stories with good results. The Quigley Brothers in their very amusing dialogue were one of the big hits of the week. Mlle. Chester and her statue dog, Radie Furman, and the Georgettys, whose act is reviewed elsewhere, made up the remainder of the bill.

THIS WEEK'S ATTRACTIONS.

PASTOR'S.—Katherine Miley, Fiske and McDonough, Gilbert and Katen, Potter and Harris, Mr. and Mrs. Harry Thorne and company, Peerless Two Macks, Three Nightingales, Evans Trio, Jenny Conchas, Winans and Cassler, Prince and Virginia, J. Jerome Mora and company.

KEITH AND PROCTOR'S UNION SQUARE.—Rogers and Deeley, Cameron and Flanagan, Agnes Mahr and company, Lamberti, the Sandwinas, Kathryn Dahl, the Kratons, Patsy Doyle and others.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Marie Lloyd, Fanny Rice, Ruth Allen and company, Clayton Kennedy and Mattie Rooney, Will Rogers, Martin Brothers, Howard and Howard, Kramer and Beliclaire.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Polly Pickles' Pets in Petland, Adelaide Herrmann, Netta Vesta, In a Japanese Garden, Raymond and Caverly, Three Leightons, Eckhoff and Gordon, Picchiani Troupe.

KEITH AND PROCTOR'S 125TH STREET.—McMahon and Chappelle and the Pullman Porter Maids, Will Rogers, Harry Corson Clarke and company, Billy Clifford, Delmore and Lee, Macart's monkeys, Wotpert Trio, Clarence Sisters.

HAMMERSTEIN'S VICTORIA.—Valeska Suratt and William Gould, William Courtleigh and company, Corinne, the Six English Rockers and Nellie Florade, Lily Lena, Les Trombettas, Frederick Brothers and Burns, Brothers Damin, Dill and Ward.

COLONIAL.—Robert Hilliard and company, Empire City Quartette, Romany Operatic company, Motoring, Waterbury Brothers and Tenny, Kitabansai Troupe, Collins and Brown, the Sandwinas.

ALHAMBRA.—Hetty King, William Hawtrey and company, the Novellis, Searl and Violet Allen company, Rasone Quartette, Meredith Sisters, Bert Levy, Goltz Trio, Cook and Sylvia.

NEW YORK.—Louis Mann and company, Josephine Cohan and company, Fred Niblo, Cottrell-Powell Troupe, Baron's Burlesque Menagerie, Walthour Bicycle Troupe, J. W. Winton, Johnny Johns, O Kabe Japanese Troupe.

The Burlesque Houses.

DEWEY.—W. B. Watson's Burlesquers were a good drawing card, and the travesties and olio met with favor. The comedy is of the slap-dash order, but it was quite to the liking of the patrons. This week, The Lady Birds.

GOTHAM.—The Ideal Extravaganza company pleased twelve good-sized crowds, and the various performers won applause. This week, High Jinks Burlesquers.

MINER'S EIGHTH AVENUE.—The Bohemian Burlesquers met with the appreciation of large audiences. This week, Cherry Blossoms.

HURTIG AND SEAMON'S.—Phil Sheridan's City Sports did a large business, partly owing to the engagement of Terry McGovern and Young Corbett. This week, Dainty Duchess.

LONDON.—Miner's Americans, with lively burlesque and vaudeville, entertained in a pleasing way. This week, Fay Foster company.

MURRAY HILL.—The Vanity Fair Burlesquers were well received by fair audiences. This week, Boston Belles.

MINER'S BOWERY.—The Jolly Grass Widows lived up to their title and furnished a brisk entertainment. This week, Dreamland Burlesquers.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

McMAHON & CHAPPELLE

AND THEIR

"PULLMAN PORTER MAIDS"

In their personally conducted Tour de Luxe to Laughland and return with lengthy stops at many points of interest and amusement, 20 minutes for mirthful and musical refreshments, returning in time for all city and suburban connections. Every opportunity being afford d the excursioning public to see and enjoy all and everything worth observing, special attention being called to

TIM McMAHON and EDYTHE CHAPPELLE

Presenting as an interpolation their own success

"Why Hubby Missed the Train"

8 Merry Maids Make Mirth and Music Mingle in a Melange of Melody and Motion

The entire novel diversity in two scenes, the first disclosing the Terminal Station. The second presenting a congressional limited express flying through the night time with all signals set. The Biggest, Gayest, Funniest, Costliest "girl" Novelty in Vaudeville. Special Scenery and Extraordinary Electrical Effects

Tim McMahon's new act soon to be produced

McMAHON'S PUMPKIN PARTY

Dec. 9 Hammerstein's Victoria
" 16 Keith & Proctor's 125th St.
" 23 } " " " 23d St.
" 30 }

CRESSY AND DAYNE TO STAR.

If present negotiations come to a successful issue it is more than likely that Will M. Cressy and Blanche Dayne will begin their deferred starring tour under the management of the Shuberts early in 1908. They will appear in a three-act version of The Village Lawyer, one of Mr. Cressy's sketches, which he is writing in collaboration with J. Clarence Harvey. New England will be the first territory to be covered by these popular players.

VAUDEVILLE JOTTINGS.

T. J. Hunt will open and operate a vaudeville theatre at Pine Bluff, Ark., Dec. 27. He also has a house at Fort Smith, Ark.

Melville Ellis, the actor-composer, and Edward P. Temple, stage-manager of the Hippodrome, have been appointed a committee of two to make some necessary alterations and improvements in The Auto Race at the Hippodrome.

It is said that the new burlesque at Weber's will follow The Merry Widow very closely, with just enough exaggeration to give it a tinge of burlesque.

Jeannette Lowrie will play a few weeks in vaudeville, while Yama, in which she has made a success, is playing one-night stands.

Mable Hite has secured vaudeville bookings through M. S. Bentham. She will appear alone, in an act written for her by Vincent Bryan.

Virginia Earl has decided to do a single singing act when she makes her reappearance next week, instead of using a sketch, as originally planned.

Truly Shattuck will go to Europe early in the Spring, but will fill a number of dates on this side before sailing.

Morris Hyman, father of Sidney Hyman, of London, and of the well-known South African managers, died in London recently.

Nelson Lewis, who died of Bright's disease at Sharon Springs a few days ago, was in his thirty-fifth year. He was a son of Thomas and Catherine Marcotte. The remains were interred at Sharon Springs.

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Abel and Arden—Keith's, Phila., 23-28.
Adamini-Taylor—Lyric, Dayton, O., 16-21, Empire, Paterson, N. J., 23-28.
Adams, Musical—Family, Carbondale, Pa., 16-21.
Aherns, The—Maj., San Antonio, Tex., 16-21.
Ali, George—Keith's, Cleveland, 16-21. Orph., Minneapolis, 23-28.
Allen, Ruth—K. and P. 23d St., 16-21.
Allen, Searl and Violet—Alhambra, N. Y., 16-21, Poli's Springfield, Mass., 23-28.
Alpine Troupe—Bijou, Decatur, Ill., 16-21.
American Newsboys' Quartette—Pantages, Seattle, Wash., 9-21.
American Four—Orph., Allentown, Pa., 16-21.
Ametis—Mohawk, Schenectady, N. Y., 16-21.
Apdale's Animals—Maj., Johnstown, Pa., 16-21, Chase's, Wash., 23-28.
Arlington Four—Orph., Salt Lake City, U., 16-21.
Armstrong and Clark—Temple, Detroit, 16-21, Cook's, Rochester, N. Y., 23-28.
Ashers, The—Proctor's, Albany, N. Y., 16-21.
Asra, A. W.—Colonial, Norfolk, Va., 16-21, Maryland, Balto., 23-28.
Atkinson, Geo.—Amusement, Braddock, Pa., 16-21, Orph., Pittsburgh, 23-28.
Auburns, Three—Defiance, O., 15-18, Findlay, O., 19-21, Middletown, O., 23-28.
Austins, Tossing—Pavilion, Abertillery, Eng., 23-28, Palace, Porth, Eng., 30-Jan. 4, Palace, Gloucester, Eng., 6-11.
Baldini, Irma Monti—Grand, Bklyn., 16-21.
Balsers, The—Maj., Chgo., 16-21, Grand, Indianapolis, 23-28.
Banks and Newton—Hathaway's, Malden, Mass., 16-21.
Baron's Dogs—N. Y. Theatre, N. Y., 16-21.
Bartholdi's Cockatoos—Orph., Omaha, 16-21, Orph., Kansas City, 23-28.
Basque Quartette—Alhambra, N. Y., 16-21.
Beatties, Juggling—Orph., Chillicothe, O., 16-21.
Bedouin Arabs—Orph., Bklyn., 16-21.
Belleclaire Brothers—Orph., New Orleans, 16-21.
BERGERE, VALERIE—Keith's, Boston, 16-21, Keith's, Prov., 23-28.
Berry and Berry—Orph., Minneapolis, 15-21, Olympic, Chgo., 23-28.
Bingham—Defiance, O., 15-18, Findlay, O., 19-21, Middletown, O., 23-28.
Blasett and Miller—Poli's, Bridgeport, Conn., 16-21.
Boulder and Quinn—Empire, Pictou, N. S., 16-21.
Bowen Brothers—Grand, Butte, Mont., 16-21, Wash., Spokane, Wash., 23-28.
Bowers, Walters and Crooker—Shea's, Toronto, 16-21.
Bradley and Davis—Parlor, York, Pa., 16-21.
Brenon, Herbert, and Helen Downing—Acme, Sacramento, Cal., 16-21, National, 'Frisco, 23-29.
Brittons, The—Shea's, Buffalo, 16-21, Shea's, Toronto, 23-28.
Brown, Gil—Maj., Evansville, Ind., 16-21.
Bruno, Chris, and Mable Russell—Colonial, N. Y., 16-21, Orph., Bklyn., 23-28.
Bryant and Saville—Temple, Ft. Wayne, Ind., 16-21.
Burke, Dan—Orph., Bklyn., 16-21, Alhambra, N. Y., 23-28.
Burton and Voss—Empire, Des Moines, Ia., 16-21.
Bush, Frank—Keith's, Phila., 23-28.
Byrd and Vance—Vaudeville, Ft. Wayne, Ind., 16-21.
Byron and Langdon—Colonial, Lawrence, Mass., 16-21.
Callahan and St. George—Keith's, Prov., 16-21.
Callan and Smith—Haymarket, Chgo., 16-21.
Cameron and Flanagan—K. and P. Union Sq., 16-21. Empire, Paterson, N. J., 23-28.
Carbrey Brothers—Orph., Denver, Colo., 16-21.
Carletta—Maryland, Balto., 16-21.
Carrollton, Charles G.—Family, Seattle, Wash., 16-21.
Carson and Willard—Poli's, Bridgeport, Conn., 16-21.
Casselli's Dogs—Orph., 'Frisco, 23-Jan. 4.
Casey and Craney—Maj., Chgo., 16-21.
Chadwick Trio—Nelson, Springfield, Mass., 16-21.
Chester and Jones—Empire, Hoboken, N. J., 16-21.
Clarence Sisters—K. and P. 125th St., 16-21.
Clark, Bergman and Mahoney—Keith's, Phila., 23-28.
Clark and Duncan—Lyric, Terre Haute, Ind., 16-21.
Clifton's Five—Hippodrome, N. Y.—indefinite.
COHAN, JOSEPHINE—N. Y. Theatre, N. Y., 16-21.
Cole and Clemens—Luddn's, Balto., 16-21.
Collins and Brown—Colonial, N. Y., 16-21.
Columbians, Five—Maj., Little Rock, Ark., 16-21. Maj., Ft. Worth, Tex., 23-28.
Conchas, Jenny—Pastor's, N. Y., 16-21.

Taylor, Holmes

(Even his swearing is art.—*Denver Republican.*

"WHOM IT IS?"

BERTHA MORRELL

In Vaudeville "The Office Girl"

Mr. Frederick Melville

Manager and Originator of Motogirl and Sheiks.

Whose special line of business is to introduce novelties to vaudeville managers, no matter where he gets them or to what part of the globe he will go to in search. Sails on S. S. Lusitania, Cunard Line, on Dec. 15th, with the novelty done by "Moran and Niser" where they juggle numerous hats and cause them to perform the most remarkable evolutions. These people are the originators of this act, there will be copies but managers protect yourselves and get the worth of your money. Mr. Melville is the exclusive manager of this novelty which opens in Paris and Berlin shortly, and has also the sole rights in Europe to book JOHN C. RICE and SALLY COHEN, America's leading vaudeville headliners, in their new sketch "A Bachelor's Wife." Address

Mgr. FREDERICK MELVILLE
Hotel Cecil, Strand, - London, England.

KELLY AND KENT

Orpheum Road Show

Conn, Downey and Willard—Maj., Chgo., 23-28.
Connelly, E. J.—Orph., 'Frisco, 23-Jan. 4.
Cook Brothers—Orph., Allentown, Pa., 16-21, Orph., Reading, Pa., 23-28.
Cook and Sylvia—Alhambra, N. Y., 16-21.
Coombs, Frank, and Muriel Stone—Hathaway's, New Bedford, Mass., 16-21.
Cooper, Leo—Bijou, Kenosha, Wis., 16-21, Bijou, Racine, Wis., 23-28.
Cooper and Robinson—Gotham, Bklyn., 16-21.
Coram—Orph., 'Frisco, 23-Jan. 4.
Corinne—Hammerstein's, N. Y., 16-21.
Cotton, Lois—Lyric, Dayton, O., 16-21.
Cottrell and Powell—N. Y. Theatre, N. Y., 16-21.
Courtleigh, William—Hammerstein's, N. Y., 16-21.
CRESSY, WILL M., AND BLANCHE DAYNE—Empire, Paterson, N. J., 16-23, Empire, Hoboken, N. J., 23-28.
Creo—Bijou, Oshkosh, Wis., 16-21.
Creswell, W. P.—Medford, Ore., Nov. 4—indefinite.
Cricketa, The—Columbia, St. Louis, 16-21.
Cunningham and Smith—Star, Sisterville, W. Va., 16-21.
Curtis and Palmer—Auditorium, Lynn, Mass., 16-21.
Dagwell, Aurie—Grand, Pittsburgh, 16-21, Temple, Detroit, 23-28.
Dahl, Kathryn—K. and P. Union Sq., 16-21.
Dale, Violet—Orpheum, Sioux City, Ia., 15-21, Orph., St. Paul, 23-28.
Daly's Country Choir—Keith's, Phila., 16-21.
Damm Brothers—Hammerstein's, N. Y., 16-21.
Dancers, Six American—Empire, Paterson, N. J., 16-21.
Darras Brothers—Shea's, Buffalo, 16-21, Shea's, Toronto, 23-28.
Darrow, Mr. and Mrs. Stuart—Poli's, Scranton, Pa., 16-21.
Davis, Edwards—Keith's, Phila., 16-21, Orph., Reading, Pa., 23-28.
Davis, Mark and Laura—Princess, Columbus, 16-21.
Davis and Le Roy—Maj., Ashland, Ky., 16-21.
De Camo—Maj., Birmingham, Ala., 16-21.
De Haven Septette—Orph., St. Paul, 16-21.
De Laceys, The—Bijou, Jacksonville, Ill., 16-21.
De Lassan, Zelie—Orph., 'Frisco, 6-21.
De Renzo and La Rue—Family, Pittston, Pa., 16-21.
De Voy Trio—Keith's, Prov., 16-21.
De Witt, Burns and Torrance—Poli's, Scranton, Pa., 16-21, Keith's, Phila., 23-28.
Deane, Sydney—Orph., Kansas City, 16-21.
Deaves, Harry—B'way, Camden, N. J., 16-21.
Delmo—Star, McKees Rock, Pa., 16-21.
Delmore Sisters—Poli's, Worcester, Mass., 16-21, Poli's, Hartford, Conn., 23-28.
Delmore and Lee—Keith's, Phila., 23-28.
Deming, Joe—Maj., Johnstown, Pa., 16-21, Novelty, Bklyn., 23-28.
Dereau, Hubert—Olympic, Springfield, Ill., 16-21.
D'Eve, Liane—Forrest, Phila., 16-21, Teck, Buffalo, 23-28.

PERCY G. WILLIAMS'

GREATER NEW YORK CIRCUIT

COLONIAL - - - NEW YORK
ORPHEUM - - - BROOKLYN
ALHAMBRA - - - HARLEM
NOVELTY - - WILLIAMSBURG
GOTHAM - - EAST NEW YORK

Address all communications to PERCY G. WILLIAMS,
St. James Building, New York

3 College Girls

in The Fickle Mr. Fortescue
By WITTER BYNNER

Cornelia Hollingshead
Dorothy Turner
Georgia Dvorak

Management C. C. RICHARDSON

Merry Xmas to all.

WM. MORRIS

CHAS. (TWO) ALICE

SHRODES

En route McMahon's Watermelon Girls.

Write **SKETCHES** For Vaudeville Work.

Generally have one or two on hand.
M. H. LANDIGAN, P. O. Box 264, Brooklyn, N. Y.

NEIL LITCHFIELD TRIO

LYCEUMITES

Now filling time for White Entertainment Bureau, of Boston, Mass., in N. Y. and N. E. States. At home for Local Club dates for N. Y. City and vicinity, weeks of Dec. 9, 16, 23.

Home Address, 28 Homestead Park, Newark, N. J.

Charles Horwitz

Sketches from the pen of Horwitz are the Comedy Gems of Vaudeville.

Author of "College Days," "Mrs. Murphy's Second Husband," and over One Hundred Hits. Address CHARLES HORWITZ

Care Mark Stern Building, 102-104 W. 39th St., New York

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

"THE SORT OF ENTERTAINMENT THAT ADVANCES VAUDEVILLE"

CHAS E. EVANS

& COM'Y.

PRESENTING GEORGE ARLISS' FARCE

IT'S UP TO YOU, WILLIAM

SISTERS MEREDITH

The Famous

HIAWATHA GIRLS

Season's Compliments

CLIFF GORDON

16th SEASON

That progressive and original team

GEO. B. SNYDER & BUCKLEY-HARRY

MUSICAL COMEDIANS

Wish all their friends a merry Christmas and a happy New Year!

My! How those boys stick together!

Compliments of the Season
to All

THOS. J. RYAN-RICHFIELD CO.

BENJAMIN CHAPIN

In Vaudeville,
With his own one-act play,
"AT THE WHITE HOUSE"
Cure Mirror.

The Ventriloquist with a production.

ED. F. REYNARD

Time all filled. Keith and Proctor Circuit.

GEORGE Full River, Week Dec. 9. LYDIA

FELIX & BARRY

Four things we like: a contrary stage manager; a swelled headed orchestra leader; a property man that serves us well Friday and Saturday only, and a press agent who calls us George Barry and Lydia Felix

---

W. C. FIELDS

ECCENTRIC JUGGLER

Into All Pieces.

JULIAN ELTINGE.

Photo White, N. Y.

Diamond and Smith—Family, N. Adams, Mass., 16-21, Family, Johnstown, Pa., 23-28.
Diercks Brothers—Gran Circo Bell, Mexico City, Mex. —indefinite.
Dill and Ward—Hammerstein's, N. Y., 16-21.
DOHERTY, LILLIAN—Scala, Copenhagen, Den., 1-31, Moulin Rouge, Paris, Fr., Jan. 15-Feb. 15.
Donald and Carson—Hathaway's, New Bedford, Mass., 16-21.
Donegan Troupe—Poli's, New Haven, Conn., 16-21.
D'Orsell, Sabery—Keith's, Prov., 16-21.
Downey, Leslie T.—Electric, Racine, Wis., 1-Feb. 3.
Doyle, Patay—K. and P. Union Sq., 16-21.
Dressler, Marie—Palace, London, Eng., Oct. 28-Dec. 28.
Drew, Dorothy—Alhambra, London, Eng., 16-Jan. 25, Grand, Hanley, Eng., 27-Feb. 1.
Drew, Lowell E.—Keith's, Phila., 16-21.
Drew, Mr. and Mrs. Sidney—Keith's, Prov., 16-21.
Du Bois—Bijou, Wheeling, W. Va., 16-21.
Duncan, A. O.—Colonial, Norfolk, Va., 16-21, Keith's, Phila., 23-28.
Dunedin Troupe—Poli's, New Haven, Conn., 16-21, Poli's, Springfield, Mass., 23-28.
Eckel and Dupree—Family, Carbondale, Pa., 16-21, Family, Chester, Pa., 23-28.
Eckhoff and Gordon—K. and P. 58th St., 16-21, Trent, Trenton, N. J., 23-28.
Elinore Sisters—Bennett's, Montreal, Can., 16-21, Bennett's, London, Ont., 23-28.
Elite Four—Keith's, Phila., 16-21.
Eltinge, Julian—Shea's, Buffalo, 16-21.
Ellis-Nowlin Trio—Keith's, Phila., 16-21.
Emmett, Gracie—K. and P., Jersey City, 16-21, Hammerstein's, N. Y., 23-28.
Emonds, Emerson and Emonds—Gaiety, Galesburg, Ill., 16-21, Grand, Grand Rapids, Mich., 23-28.
Empire City Quartette—Colonial, N. Y., 16-21.
Engleton, Nan—Salem, Mass., 16-21.
Esmeralda, Mlle.—Majestic, Birmingham, Ala., 16-21.
Esmeralda Sisters—Aquarium, St. Petersburg, Russia, Dec. 1-Feb. 1.
Evans Trio—Pastor's, N. Y., 16-21.
Fadettas, The—Proctor's, Albany, N. Y., 16-21, Orph., Utica, N. Y., 23-28.
Falke, Eleanor—Maj., Chgo., 16-21, Haymarket, Chgo., 23-28.
Farrell and La Ray—Family, Rock Island, Ill., 16-21.
Farrell-Taylor Trio—Haymarket, Chgo., 16-21.
Fay, Elsie—Poli's, Bridgeport, Conn., 16-21.
Felix and Barry—Hathaway's, New Bedford, Mass., 16-21, Hammerstein's, N. Y., 23-28.
Fell, Chlone Pearl—La Salle, Keokuk, Ia., 16-21.
Fentelle and Carr—Shea's, Buffalo, 16-21, Auditorium, Lynn, Mass., 23-28.
Ferry—Lyric, Kensington, Ill., 16-21.
Fields, Fanny—Adelphi, London, Eng., Dec. 9-March 21.
Fields, W. C.—Cook's, Rochester, N. Y., 16-21.
Finneya, The—Gotham, Bklyn., 16-21.
Fiske and McDonough—Pastor's, N. Y., 16-21.
Fletcher, Charles Leonard—Shea's, Buffalo, 16-21, Shea's, Toronto, 23-28.
Fogerty, Frank—Cook's, Rochester, N. Y., 16-21, Grand, Pittsburgh, 23-28.
Follette, Louie—Hathaway's, Brockton, Mass., 16-21.
Foresto and Dog—Grand, Bklyn., 16-21.
Forsberg, Edwin—Empire, Paterson, N. J., 23-28.
Foster, Ed.—Gotham, Bklyn., 16-21.
Foster and Foster—Orph., St. Paul, 16-21.
Franklin, Irene, and Burt Green—K. and P. 125th St., 16-21, Colonial, Lawrence, Mass., 23-28.
Franklin and Kean—Poli's, New Haven, Conn., 16-21.
Franklyn, Beth—Poli's, New Haven, Conn., 16-21.
Frederick Brothers and Burns—Hammerstein's, N. Y., 16-21.
Frey Trio—Crystal, Milwaukee, 16-21.
Frisc Sisters—Princess, Cleveland, 16-21.
Frigansa, Trixie—Grand, Bklyn., 9-21.
Frosto and Warda—Crystal, Logansport, Ind., 16-21.
Furman, Radie—Grand, Bklyn., 16-21.
Gabriel, Master—Keith's, Cleveland, 16-21, Orph., Minneapolis, 23-28.
Galetti's Monkeys—Keith's, Boston, 16-21.
Gardenia, La—Orph., 'Frisco, 23-Jan. 4.
Gardner, Eddie—Orph., Mansfield, O., 16-21.
Gardner, Jack—Keith's, Prov., 16-21, Proctor's, Albany, N. Y., 23-28.
Gardner and Revere—Orph., Denver, Colo., 16-21.
Gardner and Vincent—Empire, Belfast, Ire., 16-21, Empire, Liverpool, Eng., 23-28, Empire, Manchester, Eng., 30-Jan. 4.
Gartelle Brothers—Maj., Chgo., 9-14.
Gaston and Green—Arcade, Toledo, 16-21.
GEHRUE, MAYME, AND CO.—Keith's, Phila., 16-21, Colonial, N. Y., 23-28.
Genaro-Theel Trio—Liebich, Breslau, Ger., 1-31, Apollo, Chemnitz, Ger., Jan. 1-31.
George, Edwin—Family, Clinton, Ia., 16-21, Bijou, Keokuk, Ia., 23-28.
Gertrella—Proctor's, Albany, N. Y., 16-21.
Gilbert and Katge—Pastor's, N. Y., 16-21.
Gillette's Animals—Chase's, Wash., 16-21.
Gilmaine, Garvin—Ruffs, Newberry, Fla., 16-21.
Gilroy, Haynes and Montgomery—Maj., Ottawa, Ill., 16-21, Maj., La Salle, Ill., 23-28.
Godfrey and Henderson—National, 'Frisco, 16-21, Bell, Oakland, Cal., 23-28.
Golden, George Fuller—Forrest, Phila., 16-21.
Golden and Hughes—Maj., Madison, Wis., 16-21.
Goldsmith and Hoppe—Hathaway's, Lowell, Mass., 16-21, Hathaway's, New Bedford, Mass., 23-28.
Goltz Trio—Alhambra, N. Y., 16-21.
Goolmans, Musical—Maj., Dallas, Tex., 16-21, Maj., Houston, Tex., 23-28.
Gordon and Chacon—Bijou, Green Bay, Wis., 16-21, Bijou, Oshkosh, Wis., 23-28.
Goss, John—Arcade, Brownsville, Pa., 16-21.
Gray and Graham—Star, Seattle, Wash., 16-21.
Greaves, The—Bijou, Appelton, Wis., 16-21.
Grunathus, Seven—Hippodrome, N. Y.—indefinite.
Hagan and Westcott—Keith's, Prov., 16-21.
Hagenbeck's Elephants—Hippodrome, N. Y.—indefinite.
Haight and Thomas—Crystal, Milwaukee, 16-21.
Hallen and Hayes—Colonial, Lawrence, Mass., 16-21.
Hall-Macy, Maud—Grand, Bklyn., 16-21.
Hammond and Forrester—Grand, Bellingham, Wash., 16-21.
Harcourt, Frank—Margareta, Eureka, Cal., Nov. 25-Dec. 21.
Haskell, Loney—Maj., Chgo., 16-21, Columbia, St. Louis, 23-28.
Hawley, E. Frederic—Poli's, Scranton, Pa., 16-21, Armory, Binghamton, N. Y., 23-28.
Hawthorne and Burt—Keith's, Prov., 16-21.
Hawtrey, William F.—Alhambra, N. Y., 16-21, Maj., Chgo., 23-28.
Hayman and Franklin—Tivoli, Sidney, Australia, Aug. 5-Jan. 4.
Haya, Ed. C.—Empire, Ft. Madison, Ia., 16-21.
Hearn, Tom—Coliseum, London, Eng., 16-21, Royal, New Castle, Eng., 25-March 29.
HELENA, EDITH—Shubert, Kansas City, 16-21.
Herbert—Crystal, Denver, 9-28.
Herbert and Willing—Garrick, Wilmington, Del., 16-21.
HERRMANN, ADELAIDE—K. and P. 125th St., 16-21.
HERRMANN, THE GREAT—Maj., Chgo., 15-21.
Herron, Bertie—Orph., Reading, Pa., 16-21, Orph., Allentown, Pa., 23-28.
Hibbert and Warren—Keeney's, Bklyn., 16-21.
Hickman Brothers—Marion, Marion, O., 16-21.
Hill, Murry K.—Chase's, Wash., 16-21.
Hill and Sylvany—Grand, Bklyn., 16-21.
Hill and Whittaker—K. and P., Jersey City, 16-21.
Hilliard, Robert—Colonial, N. Y., 16-21, Orph., Bklyn., 23-28.
Hoch, Emil—Proctor's, Newark, N. J., 16-21, K. and P., Jersey City, 23-28.
Hodgini, Daisy—Hippodrome, N. Y.—indefinite.
Holden's Manikins—Keith's, Phila., 16-21.
Holdsworths, The—Lyric, Mobile, Ala., 16-21, Maj., Birmingham, Ala., 23-28.
Horton and La Triska—Family, Butte, Mont., 16-21, Wash., Spokane, Wash., 23-28.
Howard and Harris—Palace, London, Eng., Nov. 4-Dec. 21, Hippodrome, Norwich, Eng., 23-28, Hippodrome, Ipswich, Eng., 30-Jan. 4.
Howard and Howard—K. and P. 23d St., 16-21, Proctor's, Troy, N. Y., 23-28.
Hughes, Mr. and Mrs. Gene—Bennett's, Montreal, 16-21.
Huston, Arthur—Maj., Little Rock, Ark., 16-21, Maj., Ft. Worth, Tex., 23-28.
Hutchison Children—Family, Sioux City, Ia., 15-21, O. H., Aberdeen, S. D., 23-28.
Inose and Ryan—Empire, Paterson, N. J., 16-21, Empire, Hoboken, N. J., 23-28.
International Comiques—Dominion, Winnipeg, Man., 16-21, Maj., Sioux Falls, S. D., 23-28.
Irving, Musical—Star, Clairton, Pa., 16-21, Princess, Cleveland, 23-28.
Jackson, Harry and Kate—Hathaway's, Lowell, Mass., 16-21, Hathaway's, New Bedford, Mass., 23-28.
Jee, James and Jennie—Chase's, Wash., 16-21.
Jennings and Renfrew—Howard, Boston, 16-21.
Johns, Johnny—N. Y. Theatre, N. Y., 16-21.
JOHNSTONS, THE MUSICAL.—Alhambra, London, Eng., 16-Jan. 25, Grand, Hanley, Eng., 27-Feb. 1.
Johnson, Mark—Haymarket, Chgo., 16-21.
Jupiter Brothers—Proctor's, Albany, N. Y., 16-21.
Keaton, Joe—Maj., Ft. Worth, Tex., 16-21.
Kelly and Kent—Orph., 'Frisco, 23-Jan. 4.
Kelly, Sam and Ida—Lyric, Cleveland, 16-21, Olympic, S. Bend, Ind., 23-28.
Kelly, Spencer, and Frederic Rose—Poli's, Worcester, Mass., 16-21, Colonial, N. Y., 23-28.
Kelly, Walter C.—Keith's, Phila., 16-21.
Kennedy and Rooney—K. and P. 23d St., 16-21.
Keno and D'Arville—Orph., 'Frisco, 23-Jan. 4.
King, Hetty—Alhambra, N. Y., 16-21.
Kingsley and Lewis—Colonial, Lawrence, Mass., 16-21.
Kinson, The—Shea's, Toronto, 16-21.
Kippy—Grand, Syracuse, N. Y., 16-21, K. and P. 23d St., 23-28.
Kita Banzai Japs—Colonial, N. Y., 16-21.
Knight Brothers and Sawtelle—Hathaway's, New Bedford, Mass., 16-21, Poli's, Lowell, Mass., 23-28.
Kokin, Mignonette—Keith's, Boston, 16-21.
Kohler and Marion—O. H., St. Mary's, Pa., 16-21.
Kramer and Belleclaire—K. and P. 23d St., 16-21.
Kratons, The—K. and P. Union Sq., 16-21.
Kurtis and Busse's Dogs—Maj., Houston, Tex., 16-21.
La Centra and La Rue—Temple, Youngstown, O., 16-21.
La Delles, Four—Cooper, Mt. Vernon, O., 16-21, Orph., Newark, O., 23-28.
La Maze Brothers—Poli's, Hartford, Conn., 16-21.
La Vere, Bert—Wonderland, Mankato, Minn.—indefinite.
La Vine-Cimaron Trio—Temple, Detroit, 16-21.
Ladell and Crouch—Orph., Salt Lake City, U., 16-21.
Lakola, Harry—Orph., Lima, O., 16-21, Marion, Marion, O., 23-28.
Lamb's Manikins—Maj., Birmingham, Ala., 16-21, Maj., Little Rock, Ark., 23-28.
Lamberti—K. and P. Union Sq., 16-21.
Lancaster, Tom—Star, Donora, Pa., 16-21.
LASKY'S (JESSE L.) PIANOPHIENDS—Orph., Boston, 16-21, Poli's, New Haven, Conn., 23-28.
Lasky's A Night on a Houseboat—Orph., Yonkers, N. Y., 16-21, Shea's, Buffalo, 23-28.
Lasky's Black Hussars—Poli's, Worcester, Mass., 16-21, Orph., Boston, 23-28.
Lasky's Compromised—Alhambra, N. Y., 16-21, Maj., Chgo., 23-28.
Lasky's Military Octette—Shea's, Buffalo, 16-21, Shea's, Toronto, 23-28.
Lasky's Quintette—Bennett's, Ottawa, Ont., 16-21, Bennett's, Montreal, 23-28.
Lasky's Robinson Crusoe's Isle—K. and P. Union Sq., 16-21, K. and P. 125th St., 23-28.
Lasky's Stunning Grenadiers—Keith's, Cleveland, 16-21, Temple, Detroit, 23-28.
Le Brun Grand Opera Trio—Temple, Detroit, 9-21, Cook's, Rochester, N. Y., 23-28.
Le Clair, John—Salem, Salem, Mass., 16-21.
Le Ferre and St. John—Unique, Minneapolis, 16-21, Grand, Fargo, N. D., 23-28.
Le Gray, Dollie—Bijou, Racine, Wis.—indefinite.
Le Pages, The—Scala, Antwerp, Bel., 4-29.
Lee, Pittsburgh and Gaulds—Star, Carnegie, Pa., 16-21, Star, Sistersville, W. Va., 23-28.
Lee, Irene—Empire, Liverpool, Eng., Nov. 25-Dec. 28.
Lee Tung Foo—Proctor's, Elizabeth, N. J., 16-21, Poli's, Bridgeport, Conn., 23-28.
Lena, Lily—Hammerstein's, N. Y., 16-21.
Lennon, Herbert Bert—Maj., Little Rock, Ark., 16-21, Maj., Ft. Worth, Tex., 23-28.
Leonard and Scott—Bijou, Wheeling, W. Va., 16-21.
LESLIE, BERT—Orph., Los Angeles, Cal., 16-28.
Leslie and Adams—Grand, Syracuse, N. Y., 16-21, K. and P. 23d St., 23-28.
Leslie and Williams—Keith's, Phila., 16-21, K. and P. 23d St., 23-28.
Levy, Bert—Alhambra, N. Y., 16-21.
Lloyd, Marie—K. and P. 23d St., 16-21, Keith's, Phila., 23-28.
Loraine, Oscar—Auditorium, Lynn, Mass., 16-21.
Lucas, Jimmy—Proctor's, Albany, N. Y., 16-21.
Lucy and Lucier—Orph., St. Paul, 16-21.
Mack and Dugal—Grand, Tacoma, Wash., 16-21.
Macks, Two—Pastor's, N. Y., 16-21.
Mac Larens, Five—B'way, Camden, N. J., 16-21.
Madcaps, The English—Shea's, Toronto, 16-21, Bennett's Ottawa, Ont., 23-28.
Madden and Fitzpatrick—Chase's, Wash., 16-21.
Majors, Five—Auditorium, Quebec, Can., 16-21, Keith's, Boston, 23-28.
Mahr, Agnes—K. and P. Union Sq., 16-21, Keith's, Phila., 23-28.
Mann, Louis—N. Y. Theatre, N. Y., 16-21.
Manola Family—Orph., Sidney, O., 16-18, Bijou, Piqua, O., 19-21.
Mantell's Marionettes—Crystal, St. Joseph, Mo., 16-21, Burwood, Omaha, 23-28.
Marion and Pearl—Maj., Birmingham, Ala., 16-21, Maj., Little Rock, Ark., 23-28.
Marse Covington—Orph., 'Frisco, 23-Jan. 4.
Marseilles—Proctor's, Albany, N. Y., 16-21.
Martin Brothers—K. and P. 23d St., 16-21.
Martin, Dave and Percie—Haymarket, Chgo., 16-21, Maj., Chgo., 23-28.
Martinette and Sylvester—Orph., Harrisburg, Pa., 16-21.
Mathews and Ashley—Orph., Bklyn., 16-21.
Mathieu—Howard, Boston, 16-21.
Mayhem, Stella, and Billie Taylor—Maryland, Balto., 16-21, Chase's, Wash., 23-28.
McDuff, James—Family, Butte, Mont., 16-21, Wash., Spokane, Wash., 23-28.
McGrath and Paige—Armory, Binghamton, N. Y., 16-21.
McKenzie and Shannon—Grand, Syracuse, N. Y., 16-21.
McMahon and Chappelle—K. and P. 125th St., 16-21, K. and P. 23d St., 23-28.
McMahon's Minstrel Maids—Armory, Binghamton, N. Y., 23-28.
McMahon's Pullman Porter Maids—K. and P. 125th St., 16-21, K. and P. 23d St., 23-28.
McNamee—Keith's, Prov., 16-21.
McNish and Penfold—Temple, Detroit, 16-21.
Meaney, Lottie—Unique, Minneapolis, 16-21.
Meredith Sisters—Alhambra, N. Y., 16-21.
Miles Stavordale Quintette—Poli's, Waterbury, Conn., 16-21, Poli's, Scranton, Pa., 23-28.
Miley, Katherine—Pastor's, N. Y., 16-21.
Millar Brothers—Grand, Grand Rapids, Mich., 16-21.
Millman Trio—Folies Bergere, Paris, Fr., 1-31.
Mirza Golem Troupe—Hippodrome, N. Y.—indefinite.
Mooney and Holbein—Palace, Clapham, Eng., 16-21, Hippodrome, Liverpool, Eng., 23-28, Hippodrome, St. Helens, Eng., 30-Jan. 4.
Mora, J. Jerome—Pastor's, N. Y., 16-21.
Mora, "Silent"—Pastor's, N. Y., 16-21, Richardson, Oswego, N. Y., 23-28.
Morton, James J.—Grand, Pittsburgh, 16-21.
Mullen and Corelli—Orph., Salt Lake City, U., 15-21, Orph., Denver, 23-28.
Murphy, Mr. and Mrs. Mark—Poli's, Waterbury, Conn., 9-14, Poli's, Worcester, Mass., 16-21.
Murphy, W. H., and Blanche Nichols—Poli's, Springfield, Mass., 16-21, Poli's, New Haven, Conn., 23-28.
Murphy and Francos—Haymarket, Chgo., 16-21, Grand, Indianapolis, 23-28.
Murphy and Whitman—Grand, Portland, Ore., 16-21.
Murray, Clayton and Drew—Salem, Mass., 16-21.
Murray, Elizabeth—Temple, Detroit, 16-21, Maj., Chgo., 23-28.
Murray Sisters—Keith's, Prov., 16-21, Hammerstein's, N. Y., 23-28.
Nell, John—Gaiety, Galesburg, Ill., 16-21.
Nevada and Eden—Magic, Braddock, Pa., 16-18, Wilbur, Homewood, Pa., 19-21.
Newell and Niblo—Palace, Blackpool, Eng., 16-21, Empire, Islington, London, Eng., 23-28, Empire, Croydon, London, Eng., 30-Jan. 4, Popular, London, Eng., 6-11.
NIBLO, FRED—N. Y. Theatre, N. Y., 16-21.
Nice, Emily—Gaiety, Galesburg, Ill., 16-21, Grand, Grand Rapids, Mich., 23-28.
Nightengales, Three—Pastor's, N. Y., 16-21.
Norton and Russell—Proctor's, Albany, N. Y., 16-21.
Nosworth, Jack—Grand, Bklyn., 16-21.
Novellas, The—Alhambra, N. Y., 16-21.
Nowlin, Dave—Bijou, Dubuque, Ia., 16-21, Dominion, Winnipeg, Man., 23-28.
O'Connell and Golden—Gem, Monongahela, Pa., 16-21.
O'Hara and Watson—Orph., Bucyrus, O., 16-21.
O'Kabe Troupe—N. Y. Theatre, N. Y., 9-21.
O'Neil and Barry—Crystal, Frankfort, Ind., 16-21.
Oliver, Clarence—Maj., Chgo., 15-21, Haymarket, Chgo., 23-28.
Orbasany's Cockatoos—Lyric, Mobile, Ala., 16-21.
Orth, Frank, and Harry Fern—Orph., Allentown, Pa., 16-21, Orph., Reading, Pa., 23-28.
Paulion and Dooley—Cook's, Rochester, N. Y., 16-21.
Pelot, Fred and Annie—Keith's, Phila., 16-21.

MUSIC PUBLISHERS.

A Beautiful Ballad

WHEN THE WINTER DAYS ARE OVER

By FELIX F. FEIST and JOS. S. NATHAN

PUBLISHED BY

LEO FEIST, New York

Slides for it too!

MUSIC PUBLISHERS.

IN CHICAGO

THOMAS J. QUIGLEY, Sherman House

WITH

Songs to Suit All Performers

JOSEPHINE SABEL

At HAMMERSTEIN'S

Singing her big hit

MISS KILLARNEY

By JEROME & SCHWARTZ

Don't Fail to Call

FRANCIS, DAY & HUNTER

New York 15 West 20th St. New York

CHICAGO'S LEADING SONG PUBLISHERS

THE THOMPSON MUSIC CO.

When Vacation Days Are Over AND Common Sense

2 BIG HITS

Send for complete list of songs. Professional copies free. Song slides de luxe of our songs, $5.00 a set.

Suite 40, Grand Opera House, Chicago, Ill.

Permane Brothers—Trent, Trenton, N. J., 16-21.
Phillipart Brothers—Hippodrome, N. Y.—indefinite.
Piccolo Midgets—Orph., Denver, 16-21.
Pilo—Keith's, Prov., 9-14, Grand, Pittsburgh, 16-21.
Pinacollis, Five—Grand, Pittsburgh, 16-21.
Polly Pickle's Pets—K. and P. 58th St., 16-23.
Post, Mac—Lyric, Cleveland—indefinite.
Potter and Harris—Pastor's, N. Y., 16-21.
POWERS, EDDIE—Unique, Minneapolis, 16-21, Maj., St. Paul, 23-28.
Prince and Virginia—Pastor's, N. Y., 16-21.
Rainbow Sisters—Lyceum, Sharon, Pa., 16-21.
Rain Dears, The—Grand, Pittsburgh, 16-21.
Ralston, Bobby—Orph., Springfield, O., 16-21, Grand, Newport, Ky., 23-26, Grand, Covington, Ky., 27-29.
Rastus and Banks—Alhambra, Brussels, Bel., 16-21, Flora, Amsterdam, Hol., Jan. 1-15.
Ray, Fred—Haymarket, Chgo., 16-21, Grand, Indianapolis, 23-28.
Rayfield, Florence—Maj., Wooster, O., 16-21.
Raymond, Ruby—Empire, Hoboken, N. J., 16-21, Gotham, Bklyn., 23-28.
Raymond and Harper—Maj., Lexington, Ky., 16-21, Grand, Jonesboro, Ark., 23-28.
Redford and Winchester—Lyric, Dayton, O., 16-21, Temple, Detroit, 23-28.
Rego, Jimmy—S. Side Hippodrome, Pittsburgh, 16-22.
Remington, Mayme—Orph., Los Angeles, 9-21.
Rennee Family—Bijou, Dubuque, Ia., 16-21, Dominion, Winnipeg, Man., 23-28.
Reno, Bessie—Empire, Holloway, Eng., 16-21, Empire, Stratford, Eng., 23-28, Empire, Shepherd's, Bush, Eng., 30-Jan. 4.
Reno, Will and May—Grand, Huntington, Ind., 16-21.
Reynard, Ed. F.—Proctor's, N. Y., 23-28.
Rialto Quartette—Trent, Trenton, N. J., 16-21, Keith's, Phila., 23-28.
Rianos, Four—Empire, Hoboken, N. J., 16-21, K. and P. 23d St., 23-28.
Rice, Fanny—K. and P. 23d St., 16-21.
Rice, John C., and Sallie Cohen—Columbia, Cinti., 15-21, Orph., New Orleans, 23-28.
Rice and Prevost—Keith's, Prov., 16-21, Colonial, N. Y., 23-28.
Richards, Chris—Columbia, St. Louis, 16-21, Olympic, Chgo., 23-28.
Rigoletto Brothers—Arcade, Toledo, 16-21.
Rio Brothers—Circus Pfaegling, Rotterdam, Hol., 16-31, Alhambra, Brussels, Bel., Jan. 1-15.
Ritter, Max, and Grace Foster—Tivoli, London, Eng., 16-21, Putney Hippodrome, London, Eng., 23-28, Alhambra, Paris, Fr., Jan. 1-31.
Roberts Children—Keith's, Prov., 16-21.
Roberts, Four—Maj., St. Paul, Minn., 16-21, Unique, Minneapolis, 23-28.
Roberts, Hayes and Roberts—Temple, Ft. Wayne, Ind., 16-21, Bijou, Lansing, Mich., 23-28.
Robinson, Pasquetto and Woods—Arcade, Toledo, 16-21, Keith's, Columbus, 23-28.
Rockers, Eight English—Hammerstein's, N. Y., 16-21.
Rockway and Conway—Bijou, Jackson, Mich., 16-21.
Rogers Brothers—Wasson's, Joplin, Mo., 23-28.
Rogers and Deedy—K. and P. Union Sq., 16-21, K. and P. 125th St., 23-28.
Rogers, Will—K. and P. 23d St., 16-21.
Rolfe's Ye Colonial Septette—Maj., Chgo., 16-21, Haymarket, Chgo., 23-28.
Rolfe's Immensaphone—Grand, Indianapolis, 16-21, Columbia, Cinti., 23-28.
Rolfe's Paradise Alley—Bennett's, Montreal, 23-28.
Romany Operatic Troupe—Colonial, N. Y., 16-21.
Rooney Sisters—Chase's, Wash., 16-21.
Ross and Lewis—Empire, Rochdale, Eng., 16-21, Hippodrome, Hull, Eng., 23-28, Middlesex, Bermondsey, Eng., 30-Jan. 4.
Rossl, Countess—Keith's, Phila., 23-28.
Russell and Davis—Pastime, Atlanta, Ga.—indefinite.
Russell and Held—Hathaway's, Malden, Mass., 16-21.
RYAN, THOMAS J., AND MARY RICHFIELD—Grand, Syracuse, N. Y., 16-21, Proctor's, Troy, N. Y., 23-28.
SABEL, JOSEPHINE—Keith's, Phila., 16-21.
Salisbury, Cora Folsom—Lyric, Danville, Ill., 16-21.
Salmo, June—Shubert, Utica, N. Y., 16-21, Maj., Johnstown, Pa., 23-28.
Sandwinar, The—K. and P. Union Sq., 16-21.
Sato, O. K.—Central, Dresden, Ger., 1-31, Apollo, Vienna, Austria, Jan. 1-31.
Saunders, Florence—Chase's, Wash., 16-21.
Scott, Agnes, and Horace Wright—Maj., Johnstown, Pa., 16-21, Temple, Detroit, 23-28.
Semon, Charles F.—Empire, Paterson, N. J., 16-21, Empire, Hoboken, N. J., 23-28.
Shrode, Charles and Alice—Armory, Binghamton, N. Y., 23-28.
Smythe, Will H.—Family, Scranton, Pa.—indefinite.
Snyder, Ella—Poli's, Bridgeport, Conn., 16-21.
SNYDER, GEO. B., AND HARRY BUCKLEY—Hopkins', Louisville, 15-21, Maj., Chgo., 23-28.
Spillers, The—Auditorium, Quebec, Can., 16-21.
Splasell Brothers and Mack—Keith's, Cleveland, 16-21, Shea's, Buffalo, 23-28.
Stadium Trio—Bijou, Winnipeg, Man., 16-21.
Steger, Julius—Poli's, Springfield, Mass., 16-21, Poli's, Worcester, Mass., 23-28.
Stutzman and Crawford—Olympic, S. Bend, Ind., 16-21.
Sunny South, The—Grand, Indianapolis, 16-21, Columbia, Cinti., 23-28.
Suratt, Valeska, and William Gould—Hammerstein's, N. Y., 16-21.
Sutcliffe Troupe—Empire, New Cross, Eng., 16-21.
Swor Brothers—Poli's, Scranton, Pa., 16-21, Maryland, Balto., 23-28.
Symonds, Jack—Bijou, Muskegon, Mich., 16-21, Bijou, Benton Harbor, Mich., 23-28.
Talcotts, The—Orph., Galion, O., 16-21.
Tambo Duo—Lyric, Ft. Worth, Tex., 16-21.
Tanna—Family, Williamsport, Pa., 16-21.
Tate's Motoring—Colonial, N. Y., 16-21.
Thorne, Mr. and Mrs. Harry—Pastor's, N. Y., 16-21.
Those Four Girls—Auditorium, Quebec, Can., 16-21.
Tippel and Kliment—Howard, Huntington, W. Va., 16-21, Bijou, Wheeling, W. Va., 23-28.
Tivoli Quartette—Orph., Sioux City, Ia., 23-29.
Tom Jack Trio—Orph., 'Frisco, 23-Jan. 4.
Torcat—Bennett's, Montreal, Can., 16-21, Bennett's, Ottawa, Ont., 23-28.
Trombetta, Leo—Hammerstein's, N. Y., 16-21.
Truesdell, Mr. and Mrs. Howard—Colonial, Lawrence, Mass., 23-28.
Urbani and Son—Keith's, Boston, 16-21.
Urma Sisters—Orph., Oakland, Cal., 9-21.
Valadons, The—Bijou, Lorraine, O., 16-21.
Van, Billy—Garrick, St. Louis, 16-21, Auditorium, Chgo., 23-28.
Vance, Clarice—Keith's, Boston, 16-21.
Vernon, Belle—Defiance, O., 15-18, Findlay, O., 19-21, Middletown, O., 23-28.
Victoria, Vesta—Auditorium, Chgo., 15-21.
Voelker, Mr. and Mrs. Frederick—Orph., Omaha, 15-21, Orph., Kansas City, 22-29.
Waddell, Fred and Mae—Star, Chgo., 16-21.
Walthour Troupe—N. Y. Theatre, N. Y., 16-21.
Walton, Irvin R.—Gaiety, Bklyn., 16-21.
Ward, May—Orph., Omaha, 16-21.
Waterbury Brothers and Tenny—Colonial, N. Y., 16-21, Orph., Bklyn., 23-28.
Watson and Little—Poli's, Hartford, Conn., 16-21, Poli's, Waterbury, Conn., 23-28.
Watson, Fred, and Morrisey Sisters—Maj., Chgo., 16-21.
Welch, James A.—Pastor's, N. Y., 16-21.
West and Fowler—Bellaire, O., 16, 17, Wheeling, W. Va., 18, 19, Martins Ferry, O., 20-22, Family, Washingtonville, O., 23-28.
West and Van Siclen—National, 'Frisco, 16-21, Bell, Oakland, Cal., 23-28.
Whalen and West—Empire, Holborn, Eng., 16-21, Palace, Balham, Eng., 23-28, Hippodrome, Woolwich, Eng., 30-Jan. 4.
White, Clayton, and Marie Stuart—Olympic, Chgo., 15-21.
White, Ed. and Rolla—Bijou, Duluth, Minn., 16-21, Bijou, Superior, Wis., 23-28.
Whitelaw, Arthur—Poli's, Springfield, Mass., 16-21.
Whitesides, Ethel—Palace, Plymouth, Eng., 16-21.
Whittle, W. E.—Orph., Reading, Pa., 16-21.
Willard and Bond—Hopkins', Louisville, 15-21.
Wilbur, Clarence—Keith's, Phila., 16-21.
Wilfred and Lottie—Empire, Springfield, Ill., 16-21, Bijou, Muskegon, Mich., 23-28.
Williams Duo—Crystal, Logansport, Ind., 16-21, Crystal, Frankfort, Ind., 23-28.
Williams, Sam—Novelty, Bklyn., 16-21.
Williams and Healy—Grand, Defiance, O., 16-21, Orph., Troy, O., 23-28.
Wilson Brothers—Auditorium, Lynn, Mass., 16-21.
Winona and Cassler—Pastor's, N. Y., 16-21.
Windsor, Constance—Haymarket, Chgo., 16-21, Grand, Indianapolis, 23-28.
Winston's Sea Lions—Grand, Bklyn., 16-21.
Winton, Jay—N. Y. Theatre, N. Y., 16-21.
Woodward, V. P.—Orph., Watertown, N. Y., 16-21.
WORLD, JOHN W., AND MINDELL KINGSTON—Hopkins', Louisville, 15-21, Lyric, Dayton, O., 23-28.
Wormser Tots—Vandette, Connersville, Ind., 16-18, Vandette, Rushville, Ind., 19-21.
Wotpert Trio—Keith's, Phila., 23-28.
Yaeger and De Costa—Palace, Blackburn, Eng., 16-21, Palace, Lincoln, Eng., 23-28, Palace, Bath, Eng., 30-Jan. 4, Palace, Burnley, Eng., 6-11.
Zanzigs, The—Empire, Cardiff, Wales, 23-28, Empire, Leeds, Eng., 30-Jan. 4, Palace, Hull, Eng., 6-11.
Zanettos, The—Keith's, Prov., 16-21, Keith's, Boston, 23-28.
ZAZELL-VERNON COMPANY—Hathaway's, Malden, Mass., 16-21, Sheedy's, Fall River, Mass., 23-28.
Zeda and Hobo—Bijou, Winnipeg, Man., 16-21, Family, Butte, Mont., 23-Jan. 4.
Zento—Gem, Monongahela, Pa., 16-18, Star, Charleroi, Pa., 19-21.
Zicka and King—Chase's, Wash., 16-21.
Zobedie—Grand, Bklyn., 16-21.

MATTERS OF FACT

The Grand Opera House, at Brunswick, Ga., is open for bookings for this season and next. For time at this house application should be made to Klaw and Erlanger, New York city, or to Manager, Grand Opera House, Brunswick, Ga.

The Theapta Cream Company, Plymouth, Pa., will, upon receipt of 4 cents in stamps for mailing purposes, send a free sample of their cream for trial.

One of the latest useful novelties for the theatrical profession is a pocket pillow, which can be carried in a very small space, and is quite useful for a head rest on the train, also good for a cushion at a baseball or football game. The advertisement can be found in this Christmas Mirror.

Lillian Hale and company are newcomers in the vaudeville field and are offering a bright comedy sketch called The Phantom Rival, in which Miss Hale's unquestioned talent as a comedienne has ample opportunity for effective demonstration.

James Harrigan is a very clever comedian and a comedy juggler without a superior. He has a way of waking up even the most apathetic audience, and compels attention by his original method of funmaking. For several years he has been a prominent figure in vaudeville, and no matter in what position he is placed on the bill, he invariably scores a full measure of success.

Barney Gilmore, the clever young Irish comedian, is appearing this season in his new play, Dublin Dan, the Irish Detective, a play that gives the popular star unusual opportunities for the display of his talents.

Mr. and Mrs. Thomas M. Reynolds (Emma Salvatore), are in their fifth season with His Last Dollar, management of E. D. Stair, and are not only among the most popular actors in the company, but are favorites in the cities wherever they appear.

Florence Hamilton, leading woman with the Barry & Burke Stock company at the Dauphine Theatre, New Orleans, has already become unusually popular with New Orleans theatregoers.

VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE. | VAUDEVILLE.

JOSEPH HART'S ATTRACTIONS

An Original Novelty Embraced in Each Act. All Booked Solid. All Communications to Room 12, New York Theatre, New York

The Greatest of all Girl Acts
The Rain Dears

The Dainty Comedienne
CARRIE DE MAR

The Sensational Racing Playlet
The Futurity Winner

Joseph Maxwell & Co.
In a Miniature Musical Comedy

The Military Musical Comedy
The Military Girls

Clifton Crawford
Actor-Author-Comedian

A Spectacular Pantomime Comedietta,
Polly Pickles' Pets in Petland

O'Hana San & Co.
in The Geisha's Dream

An Entire New Conceit
Louise Agoust IN Mlle. Foulard
of the FAMOUS AGOUST FAMILY

The Gorgeous Fantasy of Japan
The Electric Crickets

The Newest Thing Under the Sun,
The Bathing Girls of Trouville

The Dancing Daisies
The Kaleidescopic Dancing Ensemble

IN PREPARATION

THE MYSTIC POOL
HUMPTY DUMPTY, Jr.

SPORT KENNEDY'S CHRISTMAS
DAVID ABRAHAMS as Jocko, The Brazilian Ape

PASTOR'S

143-147 EAST 14th STREET, NEW YORK CITY

1865—42d Consecutive Year—1907

THE POPULAR VAUDEVILLE THEATRE

TONY PASTOR, ... PROPRIETOR AND MANAGER

"CONTINUOUS VAUDEVILLE"

EVERY WEEK DAY MATINEES DAILY

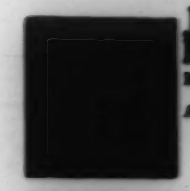
A New Show Every Monday Constant Change of Program

THE BEST ACTS, AMERICAN AND EUROPEAN, IN SUCCESSION

A Visit to New York should include a visit to

PASTOR'S

Touring America!
HOWARD THURSTON
NOW
KELLAR and THURSTON
PRESENTING THE
Biggest Magical Performance on Earth



JOE, MYRA, BUSTER, JINGLES and LOUISE KEATON

Mary had a little lamb that worked down on Wall Street,
And Mary worked this little lamb in a manner neat.

One day the lamb said, "I am broke, it's double suicide,
No, we'll go and see the Keaton's act and die laughing," she replied.—JACK MAGEE.

Come on down boys. Great treatment. Majestic Circuit.
Ed. F. Carruthers is the fellow.
Ft. Worth, Texas, week Dec. 16.

WATCH AND WAIT

The Yonkers Dramatic Editors join with those of Philadelphia, Providence and Boston in the opinion that "The Man's The Thing" is the most sensational hit in Vaudeville of the present day.

Carlyle Moore.

MAY TULLY & CO.

IN THE MOST TALKED OF ACT IN VAUDEVILLE

"STOP, LOOK AND LISTEN"

Time All Filled. . . . . Keith, Proctor and Orpheum Circuits

Booking Together

United Booking Offices of America
St. James Building,
N. Y. CITY

Western Vaudeville Managers' Association
Majestic Theatre Building,
CHICAGO

—FOR—

200 Vaudeville Theatres from
PORTLAND, ME., to PORTLAND, ORE.
including every city in the United States,
North, South, East and West

Long Engagements Can be Arranged by Writing Either of the Above Offices.

W. H. Murphy, Blanche Nichols & Co.

From Zaza to Uncle Tom

600 Times in New York

HARRY BRAHAM

Now on Western Tour

Address 208 American Bank Building, Pacific Coast Amusement Co., Seattle, Washington

SPOKANE.

Good Business Keeps Up—Every Attraction of Merit Draws Well—Items.

Spokane Theatre played to big business with The Vanderbilt Cup Nov. 30, 1. The Land of Nod 4-6, and Are You Crazy 8, featuring Frank Dumont. The Rork co., playing The Land of Nod, was given a cordial reception on its first appearance in this part of the Pacific Northwest, and Ursula March, Knox Williams, Grace Drew, and William Stuntz, and the chorus scored nicely. Woodland 9-12. San Francisco Opera co. 13, 14. The Royal Chef 15, 16. The Rollicking Girl 20, 21. Maude Fealy in The Stranger Sex 22, 23. The Man of the Hour 25, 26. Yon Yonson 28. The Blue Moon 29, 30. Primrose's Minstrels.

Willard H. Feeley, Maxine Miles, and Noel Travers carried off the honors in The Cowboy and the Squaw at the Columbia Theatre 1, and the week. The business was big. Why He Divorced Her was presented 8, and the week. The Curtiss Comedy co., which has been playing this house since last Summer, will tour the Coast and Sound cities at the close of its engagement in January, when Orpheum circuit vaudeville will be presented for the rest of the season.

The Judge and the Jury was the play the 13th, week of the engagement of the Shirley co. at the Auditorium Theatre 1, and the week, and big houses were the rule.

Jessie Shirley, leading woman of the co., will entertain her players and a few non-professional friends at a Christmas party on the stage at the close of the performance 24. Edward Baxter Perry presented a brilliant programme at a piano recital in First Methodist Church 2. W. S. McCREA.

PORTLAND, ORE.

Marie Cahill Scores Heavily—Calve in Concert—The Baker Company.

Marie Cahill in Marrying Mary scored heavily at the Heilig 1-4. Calve gave her second recital in this city 5. Her programme, while differing widely from her first, was sufficiently varied to give her hearers a taste of her quality in her many shadings of temperament. The Spider's Web, with Sarah Truax in the leading role, finished out the week 6-8. Coming are Fritzi Scheff in Mlle. Modiste 9-12, and The Land of Nod 13, 14.

The Baker co. gave an enjoyable performance of Daughters of Men at the Baker 1-7. Every member of the co. was well cast. Sag Harbor will be the bill 8-14.

The San Francisco Opera co. came back to the Marquam for the week 1-7, and presented Said Pasha. The co. will offer The Toymaker during Christmas week. Primrose's Minstrels will hold the boards 8-14.

Ben Hendricks and Yon Yonson made their annual visit to the Empire 1-7, and, as always, made more than good with the patrons of this house. The Holy City follows 8-14.

All Due to Diana was the farce-comedy offering of the Allen Stock co. at the Lyric Theatre 2-8. Cumberland, '61, will be the next bill 9-15.

James Boys in Missouri pleased the audience at the Star all week 2-9. Lighthouse by the Sea follows 9-15. JOHN F. LOGAN.

MILWAUKEE.

William Collier—Hap Ward Draws Well—Advanced Vaudeville—Other Items.

Caught in the Rain, presented by William Collier and co., opened a week's engagement at the Davidson 9 to good house, and is an excellent vehicle to exploit Mr. Collier's abilities as a comedian. Hortense Nielsen played a single matinee performance of A Doll's House 13.

Not Yet, but Soon, presented by Hap Ward, opened what promises to be a very successful week's engagement at the Alhambra 8 to crowded houses. Week 15, The Yankee Regent.

Advanced vaudeville at the Shubert has proved to be a winner, with crowded houses at the opening of the new bill on 8. The Four Bards, Barnold's dogs and monkeys, Billy Van, Hanvaar and Lee, Hyams and McIntyre, and Sydney Grant all scored.

The Man in the Moon, a musical farce, is presented at the Pabst Theatre by the German Stock co. 8 and entertained large audience. Jean Gerardy was greeted by a large and appreciative audience 9. Bertha Kalich in Marta of the Lowlands will open a short engagement 12-14.

The Bijou this week has Willie Live, presented by Harry Clay Blaney and co., opening 8 to the inevitable packed houses. The Cutest Girl in Town week 15.

The Bach Concert at the West Side Turn Hall matinee 8 was attended by an audience that packed the large hall to the doors. A. L. ROBINSON.

LOUISVILLE.

The Prince of Pilsen—Williams and Walker—Other Attractions.

Macauley's had large houses to hear The Prince of Pilsen 10-12, which was given by a capable co., including Edward Mora, who was an excellent Prince. Grace George will be seen in this city for the first time 13, when she begins a three nights' engagement in Divorcons. The Jeffersons for three nights commencing 19.

Williams and Walker drew crowded houses to the Masonic week of 9. Next week, The County Chairman.

The patrons of the Avenue for week of 8 have had as their offering Young Buffalo in King of the Wild West, drawing excellent business. Fallen by the Wayside week 15.

The Symphony Orchestra project is being actively promoted. B. Gratz Brown will be the conductor.

Max Friedberg is now in managerial charge of the Mary Anderson. This house is now charging popular prices and is doing an excellent business.

Manager John R. Whallen has returned from an extended visit to New York. While there he made important arrangements for the White City for the Summer season of 1908. CHARLES D. CLARKE.

SPRINGFIELD, MASS.

Wilton Lackaye Draws Well—Lillian Russell—An Expensive Christmas Dinner.

Wilton Lackaye in The Boudman was a good drawing card for three nights and a matinee at the Court Square Dec. 5-7. Harry Conor came back in Mary's Lamb 10, and drew better than before. Coming are The Drummer Boy (local) 12-14. Les Crochet du Pere Martin (French Dramatics) 16. Blanche Waldah in The Kreutzer Sonata 20. Lillian Russell in Wildfire 25. The Burgomaster 28.

Lillian Russell, booked for Christmas Day, has refused to put on a matinee performance of Wildfire. Think of it; the day of all days when the stringency is loosened. She prefers to eat a Christmas dinner in her private car! According to usual holiday matinee attendance at the Court Square, it will be a $2000 dinner.

The Gilmore had The Bowery Burlesquers 9-11, and The Shadow Behind the Throne 12-14. The Gilmore is doing a snug business this season with the burlesque and melodrama combination.

A. F. Nail, the veteran Uncle Joe of The Drummer Boy, and the producer of the play, is here to oversee the local production the Odd Fellows are giving and to take his old part. He has played Uncle Joe since 1871 and over 6000 times. EDWIN DWIGHT.

TOLEDO.

Madam Butterfly Delightful—Nat Goodwin—Ben Hur Revived.

The Savage Opera co. in Madam Butterfly filled the Valentine for two performances 5. It was a superb production, perfect in every detail, and delighted all who heard it. A fair percentage of Ezra Kendall's admirers were present to hear him in The Land of Dollars 6. A fair house heard Nat Goodwin 7, who presented the familiar In Missouri. Ben Hur was the bill for the entire week 9. The cast was very much inferior to the former ones and business suffered much in consequence.

The Beauty Doctor was an ordinary offering at the Lyceum 5-7. Popular Billy Van in Patsy in Politics came for the entire week 8. Business was good.

At Burt's The King Bee, with the Speck Brothers, drew and pleased a good patronage 5-7. The Child of the Regiment was a very pretentious offering and fared well 8-11. Vivian Prescott has the leading role. C. M. EDSON.

JERSEY CITY.

The Wizard of Oz Still Good—The Phantom Detective a Thriller.

The Wizard of Oz came to the Majestic Theatre 9-14 to fine business. The staging is fine and the co. one of general excellence. The Spoilers 16-21. James Corbett 23-28.

The Phantom Detective crowded the Academy of Music 9-14 and gave excellent satisfaction. William H. Turner in His Terrible Secret 16-21. Florence Bindley 23-28.

William J. Sully, late of The Earl and the Girl co., has returned to his home here.

The local T. M. A. are arranging for a social session 23. The annual election of officers takes place 15. WALTER C. SMITH.

DETROIT.

A Knight for a Day Produced—The Song Birds Popular—Melodrama.

A Knight for a Day was produced at the Detroit Opera House Dec. 9-11, with John Slavin, and whimsical May Vokes as the principal fun makers. Unusually rich costumes and tuneful musical numbers characterize it, and the electrical effects are of a particularly novel character. Mrs. Leslie Carter in Du Barry 12-14.

At the Temple, Manager Moore has provided one of the best bills of the season 8-15, headed by the popular musical Song Birds.

The Lafayette Players gave an excellent presentation of The Holy City at the Lafayette Theatre 8-14 and next week A Celebrated Case is underlined.

The Volunteer Organist played its annual engagement at the Lyceum Theatre 8-14 to fair houses.

Melodrama gave way to musical comedy at the Whitney Theatre 8-14, where Panhandle Pete drew good houses. Child of the Regiment 15-21.

The Sam Devere co. at the Avenue Theatre 8-14 has a particularly bright spot in the person of Nettie Nelson. Next, Pat White's Gaiety Girls.

The World Besters were at the Gayety Theatre 8-14 in a clean class of burlesque and drew fair houses. Golden Crook 15-21. ELYP A. MARGNI.

INDIANAPOLIS.

Nat Goodwin in Revivals—The Walls of Jericho—Robert Edeson—Items.

Nat Goodwin at English's 4, presenting two of his former successes, When We Were Twenty-one and In Missouri, matinee and night to good houses. Both plays were acted in splendid style. Laura Burt and Henry Stanford followed in The Walls of Jericho 5, 6, playing to small houses.

Robert Edeson in Classmates, matinee and night, 7, was excellent. The Man of the Hour 9-14. The Jeffersons in The Rivals next week. The Right of Way 25-28.

Charles Grapewin in The Awakening of Mr. Pipp pleased large houses at the Park 5-7. Kellar and Thurston week 9. From Sing Sing to Liberty 16-21.

The Majestic Stock co. closed 7, after a successful week in Friends, with Theodore Gamble and Joseph Byron Totten, in the leading roles. The house has been leased to Anderson and Ziegler, proprietors of the Grand here, and will reopen Christmas week with the Forepaugh Stock co.

A first-class bill is offered at the Grand 9-14, that includes John C. Rice and Sally Cohen, Henry Lee, Six Musical Cuttys, Ralph Johnstone, Seymour and Hill, Three Renards, Avery and Hart, and Howard Brothers. PEARL KIRKWOOD.

NEWARK.

Maude Adams Delightful—Melodrama at Two Houses—Concerts.

Maude Adams in Peter Pan delighted big audiences at the Newark Theatre 9-14. William Faversham in The Squaw Man 16-21.

The Empire Theatre, owing to an old contract, will return to legitimate for one week only, 23-28, presenting Frances Starr in The Rose of the Rancho.

The Four Corners of the Earth attracted large audiences 9-14 at the Columbia Theatre. The co. includes William Santchi, Sully Guard, Ida Nelson, Carrie L. Meyne, Will H. Fields, and the Oriole Vocal Quartette.

The Shoemaker was presented at Blaney's Theatre 9-14. Lew Welsh as the Shoemaker was very satisfactory. The rest of the cast pleased.

The Boston Symphony Orchestra at the Krueger Auditorium was a pronounced success 9. The programme included Madame Olga Samaroff, soloist, and Dr. Karl Muck as conductor. Padarewski 17.

GEORGE S. APPLEGATE.

PROVIDENCE.

The Rose of the Rancho Pleases—Ben Greet Players—Mrs. Fiske's Appearance Here—Items.

At the Providence Opera House 9-12 The Rose of the Rancho was well received by large houses. Frances Starr and the rest of the co. were excellent. The Ben Greet Players opened 13 for three performances, presenting Macbeth, Romeo and Juliet, and The Merchant of Venice. Ermete Novelli in repertoire 16-21.

The King and Queen of Gambiers presented by a strong co. kept large houses stirred up at the Empire 9-14. James Kennedy in repertoire 16-21.

Considerable interest is manifested in the appearance at the Providence Opera House during Christmas week of Mrs. Fiske in Rosmersholm. The Road to Yesterday is underlined.

H. H. Pattee has leased the Lyceum, formerly the Auditorium, on South Main Street, and has opened a school of acting. Mr. Pattee has been associated with Booth, Barrett, Modjeska, and Henry Miller. HOWARD C. RIPLEY.

SEATTLE.

The Man on the Box—The Rollicking Girl Welcome—Stock Companies Draw Well.

At the Grand the attraction 1-7 was Max Figman in The Man on the Box, which pleased medium and large audiences. Maude Fealy in The Stronger Sex 8-14. Seattle Symphony Orchestra Society 15 and 20.

At the Seattle The Rollicking Girl 1-7 delighted large audiences. Seitz Edwards as Schmaltz kept the audience in a ripple of laughter. The Land of Nod 8-11. Ladies' Musical Club Concert 12. Uncle Tom's Cabin 13, 14.

At the Lois the Pantages Stock co. gave one of their best performances of the season in The Ensign 1-7, which was presented before medium and large houses. The New Dominion 8-14.

At the Third Avenue the offering of the Charles A. Taylor co. was Married Life 1-7, which pleased audiences that ranged from small to large. Camille 8-14.

The Seattle Symphony Orchestra Society has arranged to give a series of concerts during the coming season. Michael Kegrise is the capable director. BENJAMIN F. MESSERVEY.

BUFFALO.

Francis Wilson Pleases—Nat Goodwin in Revivals—Concerts.

Francis Wilson in When Knights Were Bold amused large audiences at the Star 5-7.

Nat Goodwin was with us 9-11 at the Star in a revival of several of his old successes, including A Gilded Fool, In Missouri, When We Were Twenty-one, and An American Citizen. Business was poor.

Simple Simon Simple packed the Lyric week 9.

Uncle Tom's Cabin filled the Academy week 9, and, as usual, pleased.

The Pittsburgh Orchestra, Emil Paur, director, and Fritz Kreisler, violinist, gave its second concert in Convention Hall 9, under the management of Louis Whiting Gay. The work of the orchestra was excellent and the soloist scored a success.

Sousa and his band delighted two large audiences 11. Guido Chorus was heard by nearly 6,000 people in Convention Hall 12, with Adelaide Norwood, soloist. P. T. O'CONNOR.

DENVER.

James T. Powers Pleases—Checkers at the Tabor—The Baker Company.

The Blue Moon, well produced, played to good business at the Broadway 2-8. James T. Powers was exceedingly clever. The Heir to the Hoorah 9-14.

The Tabor had a big week with Checkers as the attraction. Lydia Dickson, a very beautiful Denver girl, made a decided hit in the part of Cinthy. The Mayor of Tokio 9-14. Buster Brown 15-21.

A Royal Slave is pleasing crowds at the Curtis.

The stock co. at the Baker Theatre gave a good presentation of The Charity Ball. Every member of the co. was well cast. What Happened to Jones 8-14. The Girl I Left Behind Me 15-21.

The Broadway was well filled with enthusiastic admirers of Cavallo's splendid symphony orchestra Friday afternoon. An excellent programme was given.

The annual Press Club benefit was given at the Broadway 2, and something over $700 was realized beyond all expenses. MARY ALKIRE BELL.

ST. PAUL.

Olga Nethersole Pleases—Otis Skinner's New Play—Melodrama at the Grand.

Olga Nethersole and her splendid co. drew the most satisfactory houses of the season at the Metropolitan 5-7. Otis Skinner, supported by a well balanced co., came 8-11 in The Honor of the Family. This is a remarkable play, and gives Mr. Skinner ample opportunity to display some real character acting. Percy Haswell, a St. Paul favorite, is a pleasing Flora. Adelaide Thurston 12-14. The Flower of the Ranch 15-18.

Parted on Her Bridal Tour is drawing fairly well at the Grand week of 8. The co. is strong and some very clever character acting is the result. Harry K. Blaney week 15. HARRY O. WILLIAMS.

TORONTO.

The Appearance of Mrs. Patrick Campbell a Society Event—The Masqueraders—Other Attractions.

At the Princess Mrs. Leslie Carter appeared in Du Barry 9-11. Mrs. Patrick Campbell played a notable engagement 12-14, excellent presentations being given of The Second Mrs. Tanqueray, The Notorious Mrs. Ebbsmith, Hedda Gabler, and Magda. Raymond Hitchcock in The Yankee Tourist 16-18. The Circus Man 19-21.

The Royal Alexandra Players offered Jones' The Masqueraders for the approval of large audiences 9-14. Charles Miller scored another hit in the role of Sir Brice Skene as did Edith Evelyn as Dulcie. By special request an elaborate production of Camille will be given 16-21.

Plenty of music and good comedy came up the Grand Opera House offering 9-14. Wine, Woman and Song, headed by Bonita, drew large audiences. The Fatal Flower 16-21.

Custer's Last Fight was brought back to memory at the Majestic 9-14. This melodrama of the famous battle of Little Big Horn was adequately presented. U. T. C. 16-21.

Mrs. Patrick Campbell, her daughter, Miss Stella, and her son, were guests of the Toronto Press Club at dinner 13.

Sousa's Band gave two concerts at Massey Hall 12 to big audiences. Mr. Sousa having been taken ill at Buffalo 11, his place as conductor was taken by the solo cornetist, Herbert L. Clarke, who twenty years ago was a resident of Toronto. Mr. Clarke acquitted himself well with the baton.

J. ALEXANDER McNEIL.

KANSAS CITY.

Sunday Closing—William Faversham—Frank Moulan Amusing—Other Items of Interest.

The Sunday closing of the theatres still hangs fire, owing to the various legal proceedings that have been instituted by both sides in the controversy.

William Faversham appeared at the Willis Wood 5-7, presenting The Squaw Man to good sized audiences.

Frank Moulan, in The Grand Mogul, was the Willis Wood offering 9-14, opening to immense business, which promises to keep up throughout the week. Fascinating Flora 15-21.

That In Old Kentucky does not seem to dim in popularity was demonstrated at the Grand 8-14, the audiences being large without exception. Painting the Town 15-21.

The Banker, the Thief and the Girl was the Auditorium attraction 8-14, playing to very satisfactory business. My Dixie Girl 15-21.

Lottie, the Poor Saleslady, was the Gillis' attraction 8-14, playing to the usual good business. At Cripple Creek 15-21.

The Milan Italian Grand Opera co. appeared in four operas at Convention Hall 4-7, and were well received by good sized audiences.

S. N. Oppenheimer who has been temporarily in charge of the Shubert Theatre since the retirement of Walter Sanford a couple of weeks ago, will return to St. Louis this week.

O. D. Woodward continues to improve rapidly, and has been back at his desk at the Willis Wood for a short time each day this week. D. KEEDY CAMPBELL.

OMAHA.

The Man of the Hour—Fascinating Flora—Buster Brown—The Burwood to Close.

The Man of the Hour was a good attraction at Boyd's Theatre 5-7, and opened to a well filled house. Fascinating Flora, with Adele Ritchie in the title-role, made a decided hit 8-11. Checkers 12-14. Frank Daniels 15-17. The Grand Mogul 20, 21. William Collier 22-25. De Wolf Hopper 26-28.

At the Krug Buster Brown, as usual, attracted a series of good sized audiences 7. Texas 8, 9 opened to the usual large audience. Wood and Ward's Two Merry Tramps 10, 11, introduced a fair vaudeville co., which has a number of good specialties. Anita, the Singing Girl, 12-14. In Old Kentucky 15-18.

Announcement is made this morning that the Burwood Theatre is to be closed at the end of this week, which is no surprise to the residents of this city. This theatre was built by Messrs. Woodward and Burgess some three years ago, and has been occupied by the Woodward Stock co. for two seasons, and whose success at popular prices was the talk of the town. It is understood that Mr. Burgess sold the house to the Sullivan and Considine interests for $60,000. Just why the purchaser thought they could improve on the magnificent business done by the stock co. by substituting vaudeville performance is a mystery, and the venture has proven a failure from the start. It is not certain what will become of the house, but to those familiar with the local theatrical situation it would seem that another popular priced stock co. would be the best solution. J. R. RINGWALT.

MONTREAL.

Raymond Hitchcock Receives a Cane—The Burgomaster—French Drama.

Raymond Hitchcock opened at His Majesty's 9 in A Yankee Tourist and pleased good business. He was presented with a cane by a party of the Duke of York's cavalry, who occupied the boxes. Henry Ludlow in Richard III and Merchant of Venice 16-21.

The Burgomaster drew one of the old time S. R. O. houses to the Academy 9 with its catchy music and bright numbers. At Yale 16-21.

Kidnapped for Revenge held the boards at the Francais, and, as usual, delighted the patrons of that house. W. H. Vedder appeared to advantage in the leading role.

Le Fils de Coralie, a psychological drama of great interest, was played at the Nouveautes 9-14. Mlle. Ryder-Neuman was excellent in the role of Coralie. Milt. Audry scored as the ingenue Edith, and Mme. Mauger and Darcy deserve special credit for their work.

La Belle Marseillaise, an interesting drama of the Napoleonic period, was the bill at the National. The play was finely staged and costumed. The Two Orphans 16-21. W. A. TREMAYNE.

LETTER LIST.

WOMEN.

Avery, Jane, Olivia S. Ana, Hester Armstrong, Edith Angus, Minnie Ashley, Alma Aikin, Pearl Adams, Mrs. Claude Amsden.

Baxter, Pauline, Mrs. E. J. Buckley, Frances Brooks, Bernice Bacdon, Mae Bishop, Mabel Bonner, Bessie Bonnell, Bessie Barriscal, Mabel J. Bardina, Mabel G. Braman, Amy Busby, Grace Belmont, Marie Beaugarde, Cecile Breton, Lauta Bernard, Cora W. Bennett, Frankie Bailey, Julia Blanc, Nella Byrne, Mrs. Frank Barry.

Crane, Irene, Lita Costello, Olive Clearmont, Mrs. A. W. Combs, Lizzie H. Collier, Coral Canglerton, Anna L. Capp, Nanette Comstock, Naomie Carpenter, Bessie Challenger, Ethel Clifton, Mary B. Conwell, Miss Cloade.

Day, Eliz. O., Stella Du Vivier, Lola Downin, Marie Del Vecchio, Eveleen Dunmore, Bessie Davis, Miss N. K. Dodson, Susan Dean, Hedwig Dyrborg, Madge Douglass, Edith Dorn, Clara J. Denton, Miss R. Dempster.

Edwards, Ethel, Marion Elsworth, Ruth W. Emerson, Katharine Emmet, Mabelle Elliott, Frances Elwood, Pearl A. Evans, F. Ellsley.

Fisher, Clara, Nina Farrington, Mrs. Phil Fisher, Marjorie Fletcher, Minnie Fuller, Mrs. G. H. Farnum, Nellie Fay.

Greene, Cora B., Louise Gillette, W. Emily Grey, Mrs. Jas. Gordon, Ida Glenn, Ethel M. Green, Jean Gauntier, Kate Glover, Louise Gerard, Jeanne M. Gognard, Lena Guaan, Kate Glover, Effie Guise.

Hults, Geneva, Constance Hamblin, Mollie Hall, Ethel Harbero, Gertie Holt, Anita Hendrie, Arlene Hines, Aileen Hackett, Margaret Hatch, Dorothy Holmes.

Irvine, Edna, Anne Ivers.

Jordon, Anna, Mrs. Jack Johnson.

Kyle, Georgie B., Leah Kenra, Mrs. R. L. Koch, Grace Knight, Jane Kennack, Norah Kelly, Kittie Kursale, Mrs. Jas. Kelly.

Lawton, Mary, Bessie Lee, Queenie Lauers, Annabel Lewes, Grace Little, Dorothy Lancaster, Lucille Loring, Lillian Lefaust, Jeanette Lowrie, Irene Langford, Mrs. Alexander Leonard, Rosa Lynd, Miss La Fond, Jeffreys Lewis, Ethel Lester, Frankie La Marche, Alice Leclair, Lamont Sisters.

Mozar, Jeannette, Fannie Marinoff, Mrs. H. L. Mersereau, Maude H. Macy, Mrs. J. Marks, Ina Mentch, Kathleen Maurry, Ruth Macauley, Letta Meredith, Louise Muldener, Lillian Madison, Lucy Milliken, Edith Miller, Nellie Mulle, Lillian Mattice, Mrs. Fern Melrose, May Martin, Ara C. Myers, Alice Milton, Lizzie McDowell, Helen Makaye.

Nelson, Helen, Marie Naskaw.

Osborne, Cissy, Betty Ohla.

Parish, Lucile, Claire Palmer, Maude A. Paschall, Jessie Phillbrick.

Robb, Lowell Helen, Florence Randall, Jessie R. Raymond, Mrs. Lee Robinson, Grace Resin, Helen Ray, Mrs. Stuart Robson, Effie Richmond.

Schwolt, Lil, Myrtle Stilt, Mrs. A. H. Stuart, Blanche Small, Caroline Stanley, Sadie Sederlof, Anne L. Scott, Mrs. I. Irving Southard, Victoria Stuart, Bessie Stewart, Marsita Sewell, Isabel Strange, Marie R. Sayles, Dollie Stuart, Mabel Seymour, Rose Stuart, Estelle Sprague, Murel Starr.

Thomas, Clare, Mrs. F. A. Thrall, Gladys Tucker, Clara Thropp.

Van Norman, Bertha, Isabel Vernon.

Watson, Rose, Mrs. Flower Whitman, Ida Westfall, Bessie Warren, Emily Woodman, Virginia Warfield, Mrs. F. K. Wallace, Jr., Jennie Whitney, Marion Wallace.

York, Helen, Mrs. D. C. Yondell.

Zerre, Mabel.

MEN.

Aldridge, Alf, D., W. S. Adams, Jno. R. Amory, Alb. Andrusa, Jess Adams, Wm. C. Andrews, Joe. Allen, Sim Allen, Sidney Alcott, Robt. W. Alexander, Frank Abbott.

Barrett, Edward, Geo. Beeband, Jack Bart, Jas. A. Beall, Robt. A. Bennett, Percy Bronson, Nell Brown, Francis A. Bonn, Chas. H. Broadshaw, F. C. Bangs, Arthur Barthlet, Fallx Blei, Rich'd Bennett, Fred'k Burton, Oscar G. Briggs, Thos. Beone, Clarence M. Bruns, Jas. Bennett, Jimmie Burrell, Clarence Berrymore, Edwin Belden, Bert Brighton, Geo. E. Buntley, Harry V. Bond, Beecher and Maye.

Cumpson, Jno. R., Walter H. Clurton, Thos. Cady, R. H. Calvert, S. A. Cyr, Frank Craven, Robt. C. Carley, Jr., Zellah Covington, Allu Cameron, Ben Craner, Chas. K. Channing, E. L. Carter, H. Randolph Currie, J. B. Connor, M. Lindsay Campbell, Ed. Carlton, Victor Colwell, Chas. T. Clary, Frank Clifford, S. M. Curtiss, J. Fred Carpenter, Walter Coyle, Jas. Charlton, Harold L. Campbell, Alex. G. Carlton, Tom Conkey, Jno. J. Collins, Conrad Cantsen, Oliver Curtis, Joseph Canto, R. C. Coalman.

Dorrance, Chas. H., Wm. Dunn, Arthur Demming, Jos. Dailey, Clifford J. Dempsey, Wm. H. Davis, Frank Deslthorne, Jas. J. Donnelly, Wellington Davidson, Joe C. Donahue, Lou Diamond, David Dowell, Lewis Donnaetta, Jack Dunton, Fred J. Doritty, Stuart L. de Krafft, Jno. Ed. Du Bidat, Geo. W. Dubna, Fred Dexter, Harry J. Davies.

Eaton, Elwyn, Warren E. Emerson, Burton R. Emmett, Wm. H. Elliott, Burt Ewing, Max C. Elliott, Geo. Elmore.

Flanagan, T. P. L., Edwin A. Fowler, W. B. Ferrey, Mario Fasoli, Max Freeman, Sidney M. Flood, Jas. Flynn, Jno. Fenton, Fred C. Frink, Jno. Field, Jr., Geo. W. Farrer, Rich'd French, Fred Fairbanks.

Green, Jos. P., Douglas Girard, Francis J. Grandon, Rich'd Golden, Franklin Gill, C. C. Gwynne, R. S. Gates, C. H. Gordon, Jos. Glendenning, Billie Gill, Frank Gilder, Geo. W. Gallagher, Willis Granger, Chas. Green, Leonard Grover, Wm. Gaston.

Hayes, Jas. F., Neal Harper, Oliver Holden, Orrey Henry, Lynn Hammond, H. Homewood, Henry Horton, Lew Hearn, Fred Harris, Geo. B. Hunt, Frank Hersome, Carlton Hayden, Thos. H. Hunter, Clarence W. Hall, Fred'k Holmes, Ben Hassen, Hart and Custer.

Jackson, Thos. P., Stephen Gungmann.

Kirkland, Hardee, Jack Keefe, Owen Kecler, Frank Karrington, Thos. Keogh, Chas. Kenjon, Edw. Kendall, Mortimer Kinsey, Carl W. Klauberg, Frank Kelly.

Loraine, Bob't, F. G. Latham, Edward G. Langman, H. La She, R. A. Laidlaw, Walt M. Leslie, Rich'd Lyle, Homer Lind, W. T. P. Ledeboer, Harry Leighton.

Montague, Henry F., Langdon Mitchell, Jos. Mcnell, A. L. Mason, Denny Fred'k F. Murray, E. Modjeski, M. E. Messmer, Frank Maher, Fuller Melish, Wm. Matchette, Emelie Melville, Bob't McKlne, Geo. W. McGregor, F. J. McCarthy, J. J. McGowan, J. A. McCurdy, W. M. McDowell, J. Willis McConnell.

Nicander, Edward, Will Newhouse, Chas. Nellson, Ned Nye, Wade L. Norton.

Odell, Grant, Owen and De Vernon.

Patterson, Fred C., Walter Percival, Geo. Patterson, Geo. H. Pierce, A. Plantamura, Homar Potts, Quina, Edward J.

Russell, Arthur, Geo. E. Romaine, H. L. Richards, Norman Roberts, W. Carl Rane, Frank Raymond, Norman Robbee, Tom S. Reyes, H. S. Reeder, Rodney Ranous, Arthur Rutledge, D. C. Reese, Dick Riddick, Jno. Ritchie.

Swenson, Alf., Campbell Stratton, Robt. H. Schaffer, Melville Stoltz, Henry W. Stanford, Wm. G. See, Chas. Seagren, W. H. Sloan, Eugene Sarrgard, Jr., Ernest Shuter, Max Speigel, Jos. F. Sheehan, Harry S. Sheldon, H. E. Sigman, Jas. A. Smith, Jas. F. Stevens, Geo. St. Elmo, J. R. Somes.

Towne, E. A., Arthur Thornton, W. A. Thompson, R. Tenbroeck.

Varrey, Ogilin, Fritzie von Bissing, W. Vanerman.

Wolcott, Ben F., Wm. Walton, Walter Willard, H. C. Washburn, P. A. Woodbury, Otto Wichert, Barney R. Wood, Jno. A. Waldron, Fred't Wande, Raymond Whitaker, Fred Weston.

Youngman, Ray, Jno, D. Yount, Jas. Young.

REGISTERED MATTER.

Clara Paulet, Mrs. M. B. Reid, Florence Bawden, Thurlow Bergen, Chas. Avery, A. J. Morrison, D. H. Hunt, Sidney McCardy, F. A. Demerest, Jas. Corte.

MRS. FISKE AND THE MANHATTAN COMPANY.

After a successful tour of the South and West in Leah Kleschna and Tess of the D'Urbervilles, Mrs. Fiske and the Manhattan company, under Harrison Grey Fiske's direction, are appearing in their first new offering of the current season—Henrik Ibsen's remarkable social drama, Rosmersholm. This, the third Ibsen production that Mrs. Fiske has made, she has had in preparation for several years, deeming it too great a play to be acted without exhaustive study. Her appearance in the central role of Rebecca West has been looked forward to with the keenest interest, because the part seems almost to have been written for her, and will employ the talents for introspective analysis, for which she is unrivaled. The play was written in 1886 and has been acted in all the countries of Europe with marked success. Its most distinguished exponent has been Eleanora Duse. As usual in the Ibsen dramas, the surface aspect of the story is one of simplicity and of every day life, but the very essence of the dramatic is found in this narrative of the love of Rebecca West and John Rosmer; involved, too, is the conflict between conservation of religious thought and the new radical liberal spirit. The interest is aroused at the rise of the curtain and maintained throughout the drama's progress to its tremendous denouement. Each part in the play is of vital importance, and special engagements of actors peculiarly fitted for the various roles have brought new faces into the personnel of the Manhattan company. In the cast of Rosmersholm will be, in addition to Mrs. Fiske, Byron McFee, George Arliss, Albert Bruning, Fuller Mellish, and Florence Montgomery. Mrs. Fiske's New York engagement will be played at the Lyric Theatre for three weeks, beginning December 30, after which she will tour the larger cities of the East and Middle West.

The Greatest Stars of the Stage use
Chas. Meyer's
THEATRICAL
Grease Paints
and CHARLES MEYER'S
EXORA Face Powder
EXORA Rouge
EXORA Cream
These preparations have been standard in the profession since 1870. Use them for best results.
Catalogue and Sample Sheet Free
CHARLES MEYER
26-28 Union Square, New York

SNAPPY
SHOW PRINTING
It costs no more than the ordinary cheap work in the end if you know how to do it, and we do. Our work has draft. We will originate, write, design, engrave and print, Heralds, Folders, Booklets, Window Cards, Tack Cards, Colored Pictorial Post Cards, or any other Novelty in the fancy printing line. Cut-outs and Lithographs reproduced in colors for small work.
THE NYVALL PRESS
242 West 41st St., N. Y. (near Broadway)

WALTER McMILLAN
Leading Heavies
Harder Hall Stock Co. Management Eugene J. Hall.
Featured four seasons Albert Taylor Co.
Characters, Leads.

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—JEFFERSON (R. S. Douglass, mgr.): Robert Mantell in Macbeth 3; excellent, to good business. The Virginian 5 delighted a large audience. Cyril Scott in The Prince Chap 6, 7 pleased good business. Forty-five minutes from Broadway 12. Ethel Barrymore in Her Sister 13. Paul Gilmore in The Wheel of Love 14.——BIJOU (M. L. Semon, mgr.): Nat M. Wills in A Lucky Dog 2-7; excellent, to good business. Wine, Woman and Song 9-14.——GAIETY (Harry Yost, mgr.): Greater New York Stars 2-7; good co.; fair business. Jersey Lillies 9-14.

MONTGOMERY.—GRAND (Hircher Brothers, mgrs.): Thomas Jefferson in Rip Van Winkle 2 pleased large house. The Black Crook 3 satisfied large audience. Paul Gilmore in The Wheel of Love 4 pleased good business. Robert Mantell in King Lear 6; fair, to large audience. A Doll's House 7; very pleasing, good business. The Virginian 10. The Prince Chap 11. The Lion and the Mouse 12. Ethel Barrymore 14.

TUSCALOOSA.—ELKS' AUDITORIUM (Hargrave and Anderson, mgrs.): Florence Davis in A Question of Husbands 2; good, to small house. University of Alabama Glee Club 9; good, to fair house. Patty Felix 10. Paul Gilmore 12.

DEMOPOLIS.—BRASWELL (Smith and Selby, mgrs.): Florence Davis in A Choice of Husbands 4 pleased fair house. Patty Felix 6 failed to please small house. Paul Gilmore 10.

SELMA.—ACADEMY (Long and Rees, mgrs.): Florence Davis 2; good, to average house. Paul Gilmore 11. The Virginian 12. Prince Chap 14.

ARIZONA.

LITTLE ROCK.—CAPITAL (R. S. Hamilton, manager; C. T. Taylor, mgr.): Before and After 3; excellent, to fair business. Village Vagabond 6; poor performance and business. Grace George in Divorcons 9; excellent performance, to good business. Dixie Minstrels 10. George Washington, Jr., 16, 17. Billy Kersands 19. Are You a Mason 21. Walls of Jericho 24. Charles B. Hanford 28, Little Johnny Jones 29. Black Crook, Jr., 27.

DOUGLAS.—ORPHEUM (Morriss and Webb, mgrs.): Arizona Nov. 19 pleased a large audience. Mayor of Tokio, after canceling appeared on the scene and played 29 to a crowded and appreciative house. Dela Pringle Stock co. one week 9-15. Lightning Conductor 17 canceled. Raffles 21. McFees' Stock co. 25-28.

TUCSON.—OPERA HOUSE (M. Drachman, mgr.): Mayor of Tokio Nov. 29; good co. and business. Way Down East canceled. For Her Brother's Sake 6, 7. A Message from Mars 11. Brown of Harvard 13. Raffles 18. The Lightning Conductor 19. Mahara's Minstrels 23. Kerry Gow 26.

ARKANSAS.

HOT SPRINGS.—AUDITORIUM (Brigham and Head, mgrs.): Ma's New Husband 2; fair co., to good business. Parsifal in English 3 pleased good business. Leo Dietrichstein in Before and After 4; good co., to fair business. The Village Vagabond 5; fair business. Grace George in Divorcons 6; best this season. Dandy Dixie Minstrels 9. George Washington, Jr., 14. Billy Kersands 16. Charles B. Hanford 23. Little Johnny Jones 27. W. A. Whitecar 31.

FORT SMITH.—GRAND (C. A. Lick, mgr.): Way Down East 3; fair, to small business. Kerry Gow 4 pleased fair audience. A Jolly American Tramp 7; bad performance and house. Red Feather 11. North Brothers' Comedians 12-14.

FAYETTEVILLE.—OZARK (J. C. Harrison, mgr.): Way Down East 4 to well pleased house. Red Feather co. 10; S. R. O.; pleased.

CALIFORNIA.

FRESNO.—BARTON OPERA HOUSE (Robert G. Barton, mgr.): Ralph Stuart in Strongheart 1, 2, pleased large audiences. S. Miller Kent in Raffles 3; good house. The Lion and the Mouse 4; good business. Uncle Josh Perkins 5. The Kilties 7. Arizona 9.

SAN DIEGO.—GARRICK (Charles H. Delacour, mgr.): Arizona 2; excellent, to good business. Under Southern Skies 6, 7; good.——PICKWICK (S. A. Palmer, mgr.): Pickwick Stock co. week 1 in My Partner; very good co. and business. Next week, Pretty Peggy.

BAKERSFIELD.—OPERA HOUSE (W. T. Horne, mgr.): Uncle Josh Perkins 1 to fair house. The Lion and the Mouse 3 pleased good house. Raffles 4; splendid. The Kilties 6; excellent, to a small audience.

SAN BERNARDINO.—OPERA HOUSE (Mrs. Martha L. Kyselinger, mgr.): Arizona 3; fair, to good house. Under Southern Skies 4 pleased fair house. Florence Roberts in Zara 9.

COLORADO.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Lost in New York Nov. 23 to small audience. B. P. O. E. Elks' Vaudeville and Minstrels 26, 27, to capacity; good performance. A Royal Slave 3.

GREELEY.—THEATRE (W. P. Stephens, mgr.): James T. Powers in The Blue Moon 10.——ITEM: Manager Stephens is thinking of closing the theatre for a month or so, because of the extremely poor business here lately.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): The Heir to the Hoorah 5; fair business. The Mayor of Tokio 7; two good houses; pleased. Checkers 9. Kenilworth (High School) 12. The Blue Moon 10-13. Elks' Minstrels 20, 21.

ASPEN.—WHEELER OPERA HOUSE (Edgar Stallard, mgr.): A Royal Slave 4; fair co. and business. West's Minstrels 6; house good; performance fair. At the Old Cross Roads 9. The Cow Puncher 12.

LA JUNTA.—THEATRE (H. H. Bourne, mgr.): Old Cross Roads 2; fair business; pleased.

CONNECTICUT.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Mary Mannering gave a delightful presentation of Glorious Betsy 2, to good business. Road to Yesterday, 6, 7, was greeted by three large and pleased audiences. Harry Conor played a rapid return date of Mary's Lamb 9, and renewed the good impression. Antonio Mariori, the Italian tragedian, in Francisca da Rimini 12. Yale Glee Club 13. Hattie Williams in The Little Cherub 14. Mildred and Rouclere 16, 17. Ben Greet's Shakespearian Players 18. Blanche Walsh 19.——HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): Since Nellie Went Away 5-7, interested good sized audiences. Human Hearts paid its third visit 9-11, and pleased large audiences. Happy Hooligan 12-14. The Shadow Behind the Throne 16-18.——POLI'S (A. H. Bailey, res, mgr.): Julius Steger drew crowded audiences twice daily week of 9 in The Fifth Commandment. The rest of the bill was of unusual excellence.——ITEM: William Gillette has taken bachelor apartments here. A. DUMONT.

NEW HAVEN.—HYPERION (E. D. Eldredge, res. mgr.): Way Down East 5 pleased a fair audience. Glorious Betsy 6, 7, with Miss Mary Mannering delighted large enthusiastic audiences. The Road to Yesterday 9 (return), was greeted by a large audience. Padrewski 10 cancelled; audience too small to please him. Ben Greet 11, 12, with matinee; Macbeth was presented 11; good sized audience; pleased. Romeo and Juliet (matinee), Merchant of Venice (evening). The Rose of the Rancho 13, 14, with Frances Starr. V. De Pachman 16. Blanche Walsh 17. Lillian Russell 20. Mrs. Pinkie 23.——NEW HAVEN (J. H. Wilkes, res. mgr.): The Rays 5-7 in King Casey amused S. R. O. Since Nellie Went Away 9-11; satisfied good business. Dora Thorne 12-14. The Scout's Revenge 16-18. A Ragged Hero 19-21.——BIJOU (Pauline H. Boyle, res. mgr.): Week 9, the clever players of the Bijou Stock co made a decided hit in Miss Hobbs. Week 16 Turned Up. M. V. OSBORN.

BRIDGEPORT.—SMITH'S (Edward C. Smith, prop.; A. E. Culver, bus. mgr.): David Harum 5 and Way Down East 6, 7. The visit of Dora Thorne 9, 10, was given added local interest; through the presence in the cast of Olive West and Willard Bowman of last Summer's Poli Stock co. An audience of more than 2000 greeted Mary Mannering in Glorious Betsy 11. The entire performance was noteworthy. Since Nellie Went Away 12-14. Blanche Walsh in The Kreutzer Sonata 16. A Ragged Hero 17, 18. Human Hearts 19-21.

WILLIAM P. HOPKINS.

NEW LONDON.—LYCEUM (Ira W. Jackson, mgr.): Good vaudeville 5-7 to good business. Neil Burgess in The County Fair 9 to fair business. Mary Mannering in Glorious Betsy 10; good house; delighted. The Chicken Trust 13. Digby Bell in Shore Acres 14. Daniel Ryan 23-28.——ITEM: The Star, a moving picture house, closed its doors 7.

NEW BRITAIN.—RUESWIN LYCEUM (T. J. Lynch, mgr.): Mildred and Rouclere in The Flight of Princess Iris 12; very good performance; light business. Neil Burgess in The Country Fair 11 pleased good houses. The Chicken Thief, with John W. Bailey 12.

NORWICH.—BROADWAY (The Jackson Amusement co., mgrs.): Mary Mannering 9; large and pleased enthusiastic audience. David Harum 10. Digby Bell in Shore Acres 13. The Chicken Trust 14. Ben Greet Players 17.

WILLIMANTIC.—LOOMER OPERA HOUSE (John M. Gray, mgr.): James R. Mackie 7; light house. David Harum 9 pleased fair business. Neil Burgess 10 pleased. Mildred and Rouclere 14. Harvey Stock co. 16-21.

SOUTH NORWALK.—HOYT'S (I. M. Heyt and Son, mgrs.): Quincy Adams Sawyer 11; good performance and business. Neil Burgess in The County Fair 12. High-class vaudeville 13, 14.

FLORIDA.

JACKSONVILLE.—DUVAL (James Burbridge, mgr.): Regent of Kwang 3 (local K. of P.); excellent. to S. R. O. Sweetest Girl in Dixie 4 deserved better business. Lena Rivers 5 pleased poor business. Thomas Jefferson in Rip Van Winkle 7 pleased two good audiences. Dr. Jekyll and Mr. Hyde 12. Henry Miller's Great Divide 17. The Prince Chap 18. Forty-five Minutes from Broadway 21. Barlow's Minstrels 25. Coming Thro' the Rye 26.——DIXIE (Hal Mordaunt, mgr.): Colonial Opera co. in Mascot 2-7; good attraction and business. Same co. in Bohemian Girl 9-15 and Girofle-Girofle 17-22.——ITEMS: R. M. Rush has been appointed business-manager for this co. to succeed G. F. Hosbury, who resigned to accept position with the Mid-Winter Exposition Co.—David Bispham in concert, under the auspices of the Ladies' Musical Society, in the Board of Trade Building 11.

PENSACOLA.—OPERA HOUSE (John M. Cox, mgr.): Holy City 3 to small business. Black Crook 4 to fair business. Paul Gilmore in The Wheel of Love 5; largest house of season. Florence Davis in Ibsen's A Doll's House 10. The Lion and the Mouse 11. Cyril Scott in The Prince Chap 12. The Virginian 13.

GEORGIA.

ATLANTA.—GRAND (H. L. and J. De Give, mgrs.): Robert Mantell 4, 5; excellent co. and business. The Virginian 6, 7; fair co. and business. Cyril Scott in The Prince Chap 9, 10; fair co. and business. Ethel Barrymore in Her Sister 11, 12. The Lion and the Mouse 13, 14.——BIJOU (H. L. and De Give, res. mgrs.): Nat. M. Wills and co. in A Lucky Dog 9-14; excellent co., playing to S. R. O. In Gay New York 16-21.

ROME.—OPERA HOUSE (Joe Speigelberg, mgr.): John Griffith in Richard III 6; good business. De Pew-Burdette Stock co. 9-14 pleased excellent business. Plays: An American Girl, The Man from Sweden, Rip Van Winkle, A Vagabond's Honor, Red River, Oliver Twist, Katzenjammer Twins, Deadwood Dick. Paul Gilmore in The Wheel of Love 16.

ATHENS.—COLONIAL (Gortatowsky Brothers, lessees; A. J. Palmer, res. mgr.): Thallians (local) 14. Daniel Boone 16. The Great Divide 19. The Prince of Pilsen Jan. 2. Cupid at Vassar 8.

MACON.—GRAND (P. G. Phillips, mgr.): Thomas Jefferson in Rip Van Winkle 6; matinee; two S. R. O. houses. Maro, magician 11. The Prince Chap 17.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): A Desperate Chance 11. Sis in New York 12. Donald Bell Theatre co. week 16. Lost in New York 23. Gorton's Minstrels 25.——ORPHEUM (A. B. Jepson, mgr.): Salt Lake Dramatic co. in A Yankee in Cuba 1-5. Jane 6-8; good houses.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): The Congo Twins 2; poor, to good business. A Desperate Chance 12.

ILLINOIS.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.). Hedda Gabler 2 pleased small audience. Otis Skinner and a fine co. presented For the Honor of the Family 3; pleased capacity. At Cripple Creek 4; fair co. and business. Humpty Dumpty 5; good, to fair business. The Clansman 7 pleased capacity matinee and night. No Mother to Guide Her 8; two fair houses; pleased. Frank Daniels 9. Kubelik 10. W. H. Crane 12. Richard Carle in The Spring Chicken 14. The Squaw Man 15. The Irish Pawnbrokers 16. Fascinating Flora 23.——MAJESTIC (National Amusement Co., lessees; Earl J. Karm, res. mgr.): Anita the Singing Girl 1, 2, pleased good business. Just Out of College 5-7 pleased capacity. The Cutest Girl in Town 8, 9, opened to big business. George Sidney in The Mayuma Man 10, 11. The Ninety and Nine 12-14. Josie the Little Madcap 15-18.

AURORA.—GRAND (Chamberlain, Harrington Co.; Charles Lamb, res. mgr.): Girl of the Sunny South 3; good, to fair business. Sousa's Band (matinee) 4; excellent. De Wolf Hopper in Happyland 7; good, to fair business. A Desperate Chance 9; two fair houses. The Doll House 9; excellent, to good business. Judge Brown 12. The Lost Trail 13. When Knighthood Was in Flower 14. The Italian Boy 17. A Millionaire Tramp 22. Buster Brown 23.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): Anita the Singing Girl 2 pleased fair audience. The Grand Mogul 3; large and pleased audience. Panama 7; good business and co. Painting the Town 8; two crowded houses; pleased. East Lynne 9; good co. and business. Isle of Spice 11. De Wolf Hopper 13. The Girl Over There 15. The Burgess Stock co. 16-21. The Irish Pawnbrokers 22. At Cripple Creek 23.

CHAMPAIGN.—WALKER OPERA HOUSE (M. Heiman, lessee; S Kahl, mgr.): Humpty Dumpty 2 pleased a good house. A Night Off 3-5, by U. of I. Dramatic Club, pleased a good business. No Mother to Guide Her 6 pleased good house. Ma's New Husband 7; two good performances and houses. Richard Carle in The Spring Chicken 9. William H. Crane in Father and the Boys 10. The Irish Pawnbrokers 12. The Squaw Man 14.

EAST ST. LOUIS.—AVENEAU (L. E. Lund, mgr.): Aveneau Stock co. in The White Squadron 2-9 pleased fair business. Same co. in The Dauntless 9-16. Local Elks 12, 13.——BROADWAY (Central States Theatre Co. owners; J. P. Barrett, res. mgr.): The Outlaw's Christmas 1-4. King of the Wild West 5-7; fair attendance. Gay New York 8-11. A Millionaire Tramp 12-14.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): East Lynne 4; fair business. A Woman of Mystery 6; light business. Black Crook, Jr., 7; capacity. Under Southern Skies 8; good business; well received. Charles Grapewin in Awakening of Mr. Pipp 14. The Irish Pawnbrokers 15. Billy the Kid 21. Shadows on the Hearth 22. Quincy Adams Sawyer 28. Hooligan in New York 29.

ROCKFORD.—GRAND (George C. Sackett, mgr.): John C. Slavin and Mable Hite in A Knight for a Day 3 (return) pleased crowded house. Mahara's Minstrels 4; fair house. De Wolf Hopper in Happyland 6 delighted a crowded house. The Darkest Hour 7; fair house. Jessie Mae Hall 14. Buster Brown 20. Grace Cameron 23.

DECATUR.—POWERS' OPERA HOUSE (J. F. Given, mgr.): Myrtle Elvyn (pianiste) 2 to small audience. Florence Gear in Cupid at Vassar 3 pleased. De Wolf Hopper 10. Richard Carle 11. The Rajah of Bhong 12. W. H. Crane in Father and the Boys 13. The Irish Pawnbrokers 14. The Squaw Man 16. Hanlon's Superbs 20.

JOLIET.—THEATRE (J. T. Henderson, mgr.): The Man of the Hour 1 pleased two capacity houses. The Grand Mogul 3; poor business; pleased. Sousa's Band 4; fine; poor business. Mahara Brothers' Minstrels 7; poor business. George Sidney in The Mayuma Man 8; good co. and business. The Lost Child 14. Buster Brown 15.

LA SALLE.—ZIMMERMANN OPERA HOUSE (R. C. Zimmermann, mgr.): Bertha Kalich in Marta of the Lowlands 9, was the treat of the season. She was greeted by a large and fashionable audience and gave entire satisfaction. Her support was all that could be asked. Jessie Mae Hall in The Cutest Girl in Town 13.

KEWANEE.—THEATRE (Frank F. Shults, mgr.): Ethel Fuller 2 pleased small house. Girl of the Sunny South 5 pleased fair house. A Desperate Chance 7 to topheavy house. The Girl Over There 9. Y. M. C. A. 11. Hooligan in New York 12. Little Johnny Jones 13.

GALESBURG.—AUDITORIUM (Dr. L. T. Dorsey, mgr.): The Girl of the Sunny South 7 pleased good house. The Isle of Spice 9 delighted small audience (rain). Frank Daniels 11. De Wolf Hopper in Happyland 12. Hooligan in New York 13.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): A Desperate Chance 2; a mediocre production; fair sized audience. The Irish Pawnbrokers 7; good sized audience; satisfaction. Jessie Mae Hall 23. A Millionaire Tramp 28.

MT. CARMEL.—COWLING (Frank J. Cowling, mgr.): Winninger Brothers' Stock co. 2-7 pleased; good business. Old Arkansaw 11. Woman of Mystery 14. Human Slaves 20. Mahara's Minstrels 25. Quincy Adams Sawyer 30.

PARIS.—OPERA HOUSE (L. A. G. Shouff, mgr.): The Awakening of Mr. Pipp 10; good house. The Irish Pawnbrokers 13. My Wife's Family 20 (return). Under Two Flags 24.

TAYLORVILLE.—ELKS' (Gerry Hogan, mgr.): At Cripple Creek 11. The Rajah of Bhong 13. The Irish Pawnbrokers 16. My Wife's Family (return date) 18. Y. M. C. A. 20.

PRINCETON.—APOLLO OPERA HOUSE (T. B. Henderson, mgr.): Musical Burglee 10 pleased a fair house. Man's Club Lecture Course 11. Shadows on the Hearth 12. Bud Hicks 23.

STERLING.—ACADEMY (M. C. Ward, mgr.): Moving pictures 4, 5 to good business. Shadows on the Hearth 9. We Are King 12.

MATTOON.—THEATRE (Charles Hague, mgr.): Winninger Brothers in repertoire Nov. 25-30 pleased good business.

INDIANA.

EVANSVILLE.—WELLS' BIJOU (Allen Jenkins, mgr.): Forty-five Minutes from Broadway 6; excellent. Ma, Him and I 8-11 to fair houses. Gay New York 13, 14. Hanlon Brothers' Superbs 15-18. Little Johnny Jones 20. Lion and the Mouse 21.——GRAND (Pedley and Burch, lessees; Ford Wastjer, mgr.): The Winnegar Stock co. 16-21, at popular prices.——PEOPLE'S (Pedley and Burch, lessees; Ford Wastjer, mgr.): The Yankee Doodle Girls 8-11 in musical extravaganza to fair houses.——ITEM: Messrs. Pedley and Burch have leased for one year, with the privilege of five years, the opera house at Mt. Vernon, thus extending their chain of theatres.

TERRE HAUTE.—GRAND (T. W. Barhydt, mgr.): The Beauty Doctor 2, 3; good, to fair business. Cupid at Vassar 4; fair, to small house. Little Heroes of the Street 5-7 pleased fair audiences. Charles Grapewin in The Awakening of Mr. Pipp a pleased good house. Richard Carle in The Spring Chicken 9. The Red Mill 10. The Walls of Jericho 11. Ma, Him and I 12, 13. Edna Wallace Hopper in Fifty Miles from Boston 14. Little Johnny Jones 15.——COLISEUM (J. H. Barnes, mgr.): The Dora Woodruff Stock co. in Way Out West 2-4; small audience. Closed 5. Imperial Burlesquers 8; good attraction and business.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.; E. J. Welsh, bus.-mgr.): Frank Daniels in The Tattooed Man 4; good house; pleased. Myrtle Elvyn 7; excellent concert. Howe's moving pictures 8; two good houses; pleased. Local dramatic club produced "Mose" 9; creditable, to fine house. Marian Green in concert 10. Fifty Miles from Boston 12. Mrs. Leslie Carter 17.——AUDITORIUM (Harry G. Sommers, mgr.; E. J. Welsh, bus.-mgr.): Buster Brown 11. Yankee Doodle Girls 14.

FORT WAYNE.—MAJESTIC (Rice and Stair, mgrs.): The Beauty Doctor 4 pleased good house. Belle of Mayfair 5 played to good audience; pleased. A Race Across the Continent 6, 7; big business; pleased. Joseph Horwitz in Our Friend Fritz 9; packed Sunday house; pleased audience. Tempest and Sunshine 9; fair house and co. The Red Mill 12. Fifty Miles from Boston 13. William H. Crane 14. Aubrey Stock co. 16-21.

BLOOMINGTON.—HARRIS-GRAND (S. B. Dill, mgr.): Little Dollie Dimples 3; excellent; largest house of the season. Cupid at Vassar 5; best of the season, to good business. Quincy Adams Sawyer 7; business good. Ill Henry's Minstrels 12. A Human Slave 14.——ITEM: Walter Hinds, formerly manager of the Harris-Grand, has resigned, and S. B. Dill, for several years treasurer of the Armorial Theatre, has been made manager.

NEW CASTLE.—ALCAZAR (Benjamin F. Brown, mgr.): Knight for a Day 19; capacity; receipts, $700. Shadows on the Hearth 21; good, to fair audiences. Texas Steer 23; fair audience. Montana 25; good, to S. R. O. Jacobs' Stock co., three nights, 5-7; fair co. and business. Katheryn Osterman in The Girl That Looks Like Me 14. The Real Widow Brown 21.

RICHMOND.—GENNETT (Ira Swisher, mgr.): When Knighthood Was in Flower 5 pleased topheavy house. The Red Mill 6 failed to please large house. Cupid at Vassar 7 pleased. The Girl Who Looks Like Me 9; good, to small house. Local 12, 13. Taylor Stock co. 16-21.

ELKHART.—NEW BUCKLEN (H. G. Sommers, mgr.; F. S. Timmins, bus.-mgr.): The Belle of Mayfair 4; co. failed to please fair business. Buster Brown 6 pleased good business. Lyman H. Howe's moving pictures 7 satisfied good business. Van Dyke-Eaton Stock co. 9-14.

GOSHEN.—JEFFERSON (H. G. Sommers, lessee and mgr.): George Krutz, res. mgr.): Howe's pictures 6; fair business; pleased. Buster Brown, matinee and night, 7; excellent. Morgan's Comedians week 9; fair business; pleased. The Red Mill 16. The Governor's Pardon 19. Chicago Stock co. week 23.

LINTON.—GRAND (Charles E. Ross, mgr.): Hi Henry's Minstrels 5; good, to S. R. O. Old Arkansaw 7; fair co. and house. The Real Widow Brown 10 satisfied light house. Quincy Adams Sawyer 12. A Woman of Mystery 17.

ANGOLA.—CROXTON OPERA HOUSE (R. E. Willis, mgr.): The Lunatic and the Lady 4; good, to light business. Victor's Royal Venetian Band 7; fine, to packed house. Tempest and Sunshine 10. Girl of the Golden West 30.

WABASH.—EAGLES' (C. E. Holden, mgr.): Tempest and Sunshine 3; excellent, to fair house. In the Heart of Chicago 5 pleased good house.

UNION CITY.—GRAND (S. J. Fisher, mgr.): A Royal Slave 2; good, to fair business. The Real Widow Brown 5 to small house.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): The Norwoods 5-7 to big business; delighted. The Kellogg-Haines Singing Party 9 to good business, pleased; (Ellsworth College Lecture Course number). Ethel Fuller in Anna Karenina 13. The Beggar Prince Opera co. 18.

FRANK R. FOSTER.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): Little Johnny Jones 7 pleased large house. Mildred Holland in A Paradise of Lies 12. Frank Daniels in The Tattooed Man 13. Olga Nethersole in Sapho 14. The Grand Mogul 17. The Three of Us 25.——GRAND (William Foster, mgr.): Anita, the Singing Girl, 5-7 pleased big business. Rose Melville in Sis Hopkins 8-11 packed the house; good show. Texas 12-14. George Sidney 15, 16. The Strolling Players 17, 18. Nobody's Claim 19-21. Rialto Rompers 20-24.——AUDITORIUM (William Foster, mgr.): De Wolf Hopper 23.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier, mgr.): Flints 1-7 (except 6) pleased good houses. Otis Skinner 6; fine, to full house. The Isle of Spice, matinee and night, 9; good, to good houses. Anna Karenina 9; fair, to poor house. Little Johnny Jones 10. Olga Nethersole 12. Mildred Holland in A Paradise of Lies 14. Texas 15. Hedda Gabler 16.——PEOPLE'S (Vic Hugo, mgr.): Vaudeville; good bill and fine business continues.

IOWA CITY.—COLDREN OPERA HOUSE (Will S. Collier, mgr.; Ray Swan, res. mgr.): Hooligan in New York 6; fair house. The Isle of Spice 7; good house; pleased. The Flints week 9; big houses. Louis James in Merry Wives of Windsor 16. The Brintons, with moving pictures, 20. The Ramblers 23. Queen of Chance 25. The Clansman 26. Man of the Hour 27. We Are King 28.

MASON CITY.—WILSON (Tom Arthur Circuit; W. B. Hayes, local mgr.): U. T. C. 3; full house; pleased. Little Johnny Jones 5; good audience; pleased. What Happened to Jones 7 failed to appear. Faust 11. Ethel Fuller in Anna Karenina 12. The Man of the Hour 14. Harvey Dramatic co. 16-21 (except 20). Alfalfa 20. A Prince of Sweden 23. Louis James in A Comedy of Errors 27.

PERRY.—GRAND: A Millionaire Tramp 6 failed to please small business. Too Rich to Marry 11. Captain of the Team 13 by Drake University Dramatic Club of Des Moines. Two Merry Tramps 18. Ethel Fuller in Anna Karenina 19. To Die at Dawn 25.

KANSAS.

WICHITA.—CRAWFORD (R. L. Martling, mgr.): The Clansman 3; two large audiences. In Old Kentucky 5 pleased fair house. The Moonshiner's Daughter 6 satisfied good business. Jessie Busley in In the Bishop's Carriage 7; excellent, to fair business. Jane Corcoran 10. The Heir to the Hoorah 12. Walker Whiteside 13. Lyman Twins 14. Thoroughbred Tramp 19. Red Feather 20. Parsifal 23. Isle of Spice 25. U. T. C. 26. District Leader 30. The Flaming Arrow 31.——AUDITORIUM (J. A. Wolfe, mgr.): Wolfe Stock co. in The Christian 2-7 delighted large houses. Du Barry 9-14.

PITTSBURG.—LA BELLE (W. W. Bell, mgr.): The Flaming Arrow 1; two good houses; pleased. In the Bishop's Carriage 2; fair house. A Doll's House 4 pleased good house. Way Down East 7; good house; well pleased. The District Leader 8; good co. and house. The Claim of Blood 9. Tim Murphy 10. The Flower of the Ranch (return) 11. Red Feather 14. Amelia Bingham 18. A Jolly American Tramp 20.

FORT SCOTT.—DAVIDSON (Harry C. Eruich, mgr.): In the Bishop's Carriage 3; fair house. The District Leader 4; big business; pleased. Jane Corcoran in The Doll's House 5; fine, to fair house. West's Minstrels 23. Quincy Adams Sawyer 25. Painting the Town 27. Adelaide Thurston 30.

JUNCTION CITY.—OPERA HOUSE (T. W. Dora, mgr.): The Devil's Auction 4; good co. and business. In the Bishop's Carriage 6 pleased large audience. The Flaming Arrow 14. The Red Feather 19. West's Minstrels 21. Jane Corcoran in A Doll's House 25. Louis James Jan. 3.

COLUMBUS.—McGHIE'S (W. R. McGhie, mgr.): My Dixie Girl 7; good performance and business. The

THE DE MILLE
ROYALTY CHRISTMAS TREE.

It is not surprising that such a unique and interesting ad as that which appears upon the back page of this number of THE MIRROR should emanate from the De Mille offices. These offices have long had a reputation for being the harbinger of good things, and as "every man is the son of his own works," it is quite natural that Mrs. De Mille, who, as author's representative, is responsible for some of the greatest successes on the stage to-day, should be the originator of this clever Christmas ad. The one thing needed, however, to complete the picture is Mrs. H. C. De Mille as "Mrs. Santa Claus."

HARRY DICKESON

DISENGAGED
In May.

CONTRACTS
With All Agents.

PREFERENCE
High-class Stock.

Stage Director

Permanent Address
DRAMATIC MIRROR
121 West 42d St., New York

PROFESSIONAL CARDS.

ALLENTON, JOSEPH
Light Comedian. Stage Mgr. Engaged. Mirror.

AUGUST, EDWIN
With Digby Bell. M'g'r at Sam S. and Lee Shubert.

BRANDON, ETHEL
With The Man of the Hour. On tour.

CHATTERDON, ARTHUR
Leading Man, American Stock, Season 1907-08.

DEVEREAUX, DALE
Engaged. Address Mirror.

GERBER, ESTHER
With Mildred Holland. On tour.

HADLEY, HELAINE
At liberty.

HARWOOD, DOROTHY
Ingenue. At liberty. Road preferred. Mirror.

HOWARD, ROBERT
Engaged. Juvenile leads. Address Mirror.

KELLY, ALLAN
Characters, Stage Mgr., Stock. At liberty. Mirror.

McARTHUR, MURIEL
Ingenue. Mirror.

MERRITT, GRACE
Starring in When Knighthood Was in Flower.

MULDENER, LOUISE
Mrs. Carroll; Miss Page in Cupid at Vassar Co.

REDMUND, WILLIAM
Invites offers. Address Piermont, Rockland Co., N. Y.

RYLEY, J. H.
Address care M. Verden, Pinner, Middlesex, England.

SEAY, CHARLES M.
Actor's Society, N. Y. City.

SHIELD, ERNEST W.
Stage Manager. Majestic Stock Co., Indianapolis.

TRADER, GEORGE HENRY
Permanent address, Actors' Society of America.

WARD, CARRIE CLARK
Characters. College Theatre, Chicago, Ill.

HELP! HELP!! HELP!!!

Are You Looking for Them?

Ladies' Maids, Gentlemen's Valets, Watchmen, Domestics, of any kind. Telephone 3294-38.

PINZARRO'S BUREAU, 639 Sixth Ave., N. Y.

FOR SALE
Moving Picture Machine
And 900 Feet of Film
NEW IKONOGRAPH
$45 to Quick Buyer.
Box 36, Station W., Brooklyn, N. Y.

PEOPLE WANTED, QUICK

Wanted, for "The Train Robbers": MEN, Genteel Irish Comedian, Black Face Comedian, Juvenile Lead and General Business. WOMEN, Singing Soubrette and Character Old Maid. Salaries being paid in full each week. Show must be given theond. Call at once, Room 940 Knickerbocker Theatre Building, N. Y. City.

DR. WILKINS'
DEEP SEA MINERAL WATER
(Sterilized. Concentrated. Lithia-ated)
Reduces Weight. Corrects Constipation. Rejuvenates the entire system by toning up the Liver. Gives a brilliant complexion. Gives strength and tenacity to the whole system, with a feeling of well-being. Quart Bottle, 50cts., Case, $5.00. Laboratory, 110 W. 32d St., New York.

THESPIUS CREAM.

The best theatrical cold cream on the market. Send 4 cents in stamps for sample and be convinced. 35 cents, ½ lb.; 65 cents, 1 lb.

THESPIUS CREAM CO., Plymouth, Pa.

District Leader 9 pleased good business. Quincy Adams Sawyer 14. Arrah Machree in A Hurry Lady Godiva 16. Break for Liberty 23. The Irish Senator 28.

BOLTON.—PERKINS' (Fred W. Johnson, mgr.): A Bachelor's Honeymoon 3 to good business; pleased. The Irish Senator 7; S. R. O.; pleased. A Thoroughbred Tramp 9. A Doll's House 24. Spoiled Fringe co. week 30.

HUTCHINSON.—HOME (W. A. Lee, mgr.): The Devil's Auction 2; fine, to S. R. O. In Old Kentucky 4 pleased fair business. The Girl and the Stowaway 7; good co. and business.

NEWTON.—KNOPFLER (Hornby Mortgage Co., mgrs.): Shoemaker's Daughter 2 failed to please poor house. Quincy Adams Sawyer 6; fair, to good business. Jane Corcoran in A Doll's House 11.

LAWRENCE.—POWERSOCKET OPERA HOUSE (Irving Hill, mgr.): Devil's Auction 7; good house; pleased. The Floating Army 16.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): Devil's Auction 3; good house; pleased. In Old Kentucky 6; fair house; pleased.

OTTAWA.—THE BOHRAUGH (S. R. Hubbard, mgr.): Lecture A. U. F. C. 6 (local film); packed house. Tim Murphy in Two Men and a Girl 12.

MASSACHUSETTS.

FALL RIVER.—SAVOY (Julius Cahn, lessee and mgr.): William D. Reed, res. mgr.): David Keefer in Lear 5 pleased fair house. Bennett-Moulton co. 9-14 (daily matinees) opened in Hands Across the Sea; good co. and business. Ben Greet's Players 16. Yiddish Players 18. Clara Turner Stock co. 23-28. Black Beauty 30-Jan. 4.——ACADEMY (Julius Cahn, lessee and mgr.): William D. Reed, res. mgr.): Deadwood Dick's Last Shot 5-7 (daily matinees) pleased good business; co. is headed by David Landau and Frances Newhall. Howard's pictures 9 pleased good attendance. Grimes' Cellar Door 9-11; poor performance and houses. A Colonial Girl 12-14. The Children Trust 19-21. A Millionaire's Revenge (return) 23-28.

PITTSFIELD.—COLONIAL (James F. Sullivan, mgr.): Raymond Hitchcock in A Yankee Tourist 6; S. R. O.; delighted. Ben Greet in Julius Caesar and Macbeth 7 pleased small houses. Adam Good co. 9-14 opened to large house. Plays: The College Girl, A Texas Ranger, The Great Defiance, Handicap, The Railroad King, Princess of Patches, The Country Boy, McKenna's Flirtation, and The Wayward Son. The Runaways 20. Blanche Walsh in The Straight Road 21. Lillian Russell in Wildfire 24.——EMPIRE THEATRE (J. H. Tebbetts, mgr.): Co. headed by Hall and Staley are pleasing fine audiences week 14.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Digby Bell in Shore Acres 9, was accorded a warm welcome. Mr. Bell was forceful and convincing as Nathaniel Berry and again demonstrated his wonderful versatility. The other parts were also in capable hands, and all deserve unstinted praise for excellent work. The small audience was sympathetic and enthusiastic. The staging was appropriate. Hattie Williams in The Little Cherub 12. Harry Brown in David Harum 14. Harvoart Comedy co. 16-21. Harvey Stock co. 23-28.

BROCKTON.—CITY (W. B. Cross, mgr.): Bennett-Moulton co. 2-7 (except 3); good business. Plays: Hands Across the Sea, The Governor's Wife, A Cowboy's Romance, Faust, By the King's Command, When the Bell Tolls, The Little Sever, and The Struggle for Life. Daniel Ryan 9-14 (except 13) opened in The Vagabond King to large and pleased audience. Clara Turner co. 16-21. Myrtle-Harder co. 23-28. The Harvey Stock co. 30-Jan. 4. The Black Beauty co. 6-11.

WORCESTER.—THEATRE (John F. Burke, res. mgr.): Lillian Mortimer in Bunco in Arizona 2-4 pleased fair audiences; good co. Nell Burgess in The County Fair 5-7 pleased large houses. The Scout's Revenge 9-11 satisfied good houses; competent co. The Road to Yesterday 12 delightful. Hattie Williams in The Little Cherub 13. The Train Robbers 16-18. Lillian Russell 21. Black Beauty 23. Never Too Late to Mend 30, 31.

GLOUCESTER.—UNION HILL (Lothrop and Tolman, mgrs.): Clara Turner co. 7 closed to fair business. Plays: The Queen of the Circus, A Warning to Women, The Artist Model, Confessions of a Wife, The Street Singer, Her Trial Marriage, Man's Broken's Promise, Trials of a Working Girl, The Midnight Robbery, and Jane and Her Teddy Bears. Kennedy Stock co. cancelled.

MICHIGAN.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): The Spellman Show 1-7; good acts; fair business. The New Minister 5; good co. and fair returns. Montana 10, 11. The Governor's Pardon 12. At Yale 14. Tempest and Sunshine 18. McFadden's Flats 20. The Girl of the Golden West 21. The Sweetest Girl in Dixie 24. The Sunny South 25.——BIJOU THEATRE (D. J. Bobson, mgr.): Bessie Valdare Troupe of Lady Cyclists, Linden Beckwith, William H. Windom, Haight and Dean 1-7; fine bill and large business.

GRAND RAPIDS.—POWERS' THEATRE (Orin Stair, mgr.): Frank Daniels in The Tattooed Man 6, 7; excellent, to good business. Furniture City Band 8; good, to fair patronage. Fifty Miles from Boston 10, 11; excellent, to good business. Brownies in Fairyland 13, 14. Mrs. Leslie Carter in Du Barry 16. The Red Mill 23.——MAJESTIC (Orin Stair, mgr.): Panhandle Pete 5-7; fair co. and business. David Higgins in His Last Dollar 8-11; good co. and business. McFadden's Flats 13-14. The Four Mortons in The Big Stick 15-18. East Lynne 19-21.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Our New Minister Nov. 29; good co. and house; pleased. Hap Ward in Not Yet, But Soon, 30 pleased; business good. Ezra Kendall in The Land of Dollars 3. His Last Dollar 6. Edna Wallace Hopper in Fifty Miles from Boston 9. Montana 12. At Yale 13. The Governor's Pardon 15.

SAGINAW.—ACADEMY (Charles W. Porter, mgr.): At Yale 3. David Higgins in His Last Dollar 10. Mrs. Patrick Campbell 17. The Volunteer Organist 23. The Red Mill 31.——JEFFERS (Charles W. Porter, mgr.): A Fighting Chance played to good business Nov. 27-30; fair co. A Child Shall Lead Them 1-4; fair, to good house. Montana 5-7.

KALAMAZOO.—ACADEMY (R. A. Bush, prop. and mgr.): Dorothy Vernon of Haddon Hall Nov. 28; good co and house. The Land of Dollars 29; first-class co; S. R. O. Frank Daniels in The Tattooed Man 5. Himmelein's Imperial Stock co. week 9. Mrs. Leslie Carter in Du Barry 16.

BATTLE CREEK.—POST (E. R. Smith, mgr.): Himmelein's Imperial Stock co. 7, 8. Plays: No Mother to Guide Her and A Wife's Broken Heart; pleased good houses. Ezra Kendall in The Land of Dollars 10 delighted a fine house. At Yale 16. The Volunteer Organist 23. Ole Olsen 28.

CALUMET.—THEATRE (John D. Cuddihy, mgr.): Mack-Leone week of Nov. 25; fair business. McLean-Bryant co. week 2 to packed houses; very pleasing considering price of admission, which was 10, 20, and 30 cents. Billy the Kid 17. The Boy Scout 25.

ADRIAN.—CROSSWELL OPERA HOUSE (C. D. Hardy, mgr.): David Higgins in His Last Dollar 3 pleased good business. Ezra Kendall in The Land of Dollars 7; splendid, to large house. The Girl of the Golden West 14.

MINNESOTA.

DULUTH.—LYCEUM (C. A. Marshall, mgr.): William Collier in Caught in the Rain 2, 3; big houses; pleased. Kubelik 4; fair houses; pleased. Billy the Kid 5; big house; pleased. The Three of Us 6, 7; filled houses; delighted. Captain Roald Amundsen 8; good house. The Man of the Hour 9-12. The Gingerbread Man 13, 14.——METROPOLITAN OPERA HOUSE: The Belle of Avenue A 1-7; large houses; pleased. Rialto Rounders in A Day at the Races 7-14.

WINONA.—OPERA HOUSE (O. F. Buffington, mgr.): Rose Melville in Sis Hopkins 1; good business. William Collier in Caught in the Rain 4; packed house; pleased. Ole Swanson 8; good business. Louis James 10. The Yankee Regent 12. Otis Skinner 17.

ALBERT LEA.—BROADWAY (F. H. Mallory, local mgr.): Walker Whiteside in The Claim of Blood Nov. 27; fine performance and business. The Prince of Sweden 2; ordinary attraction; fair house. Morrison's Faust 6 pleased a large audience. The Three of Us 11. The Man of the Hour 13.

FARIBAULT.—OPERA HOUSE (Arthur-Dilley Circuit Co., lessees and mgrs.; L. H. Dibble, local mgr.): Sis in New York 3; fair co.; medium business. Faust 5; good co. and business. Three of Us 9; co. pleased an appreciative audience. The Man of the Hour 10. Max Bendix 13. Henderson Stock co. 16-18.

STILLWATER.—AUDITORIUM (H. C. Robertson, mgr.): Irene Taylor in East Lynne 6; fair, to small house. William A. Brady and Joseph Grosmer in The Man of the Hour 8 to splendid business; audience well pleased.

ROCHESTER.—METROPOLITAN (J. E. Reid, mgr.): Max Bendix, violinist, 7 to good house. The Man of the Hour 11. Howe's moving pictures 17. Ole Swanson 20.

NORTHFIELD.—AUDITORIUM (A. K. Ware, mgr.): Henderson Stock co. 9-14 (except 13). Lyman H. Howe's moving pictures 13. Monte Carlo Girls 16.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): Walker Whiteside in The Claim of Blood 8 pleased light house. In Old Kentucky 7 pleased. Egypta 24 (local), benefit of City Hospital; excellent, to good house. The Pioneer of the Ranch 8. Mack Hamburg, pianist, 10. Eldred Johnson in A Question of Law 11. Adele Ripple in Frankenstein Plays 14.——LYCEUM (C. H. Fulley, mgr.): Bagley's Rogue 1-4; good co. and play well presented; business good. Washington Society Girls 5-7; business good. Devil's Auction 8, 9. Tempo 10, 11. The Colonial Belles 12-14.——ORPHEUM (J. E. Hamilton, mgr.): Hamilton Stock co. in Prince of Execution 1-7 pleased good business.

JOPLIN.—CLUB (L. F. Ballard, mgr.): In the Bishop's Carriage 1; excellent, to packed house. The Bishop's Carriage 2; excellent, to packed house. The Bishop in Two Men and a Girl 3 pleased S. R. O. Red Feather 7; good, to capacity. Jane Corcoran 9; new and pleasant costume, Angela Mackay in A Modern Lady Godiva 11. The Prince of the Ranch 12. The Rightful Heir 13. The Old Homestead 14. Prince Washington, Jr., 15. Black Crook, Jr., 16. Wolf's Hounds 18. Red Mill 19. Break for Liberty 20. Leah Kleschna 23.——LYRIC (C. H. Hamilton, mgr.): Excellent bill and houses 1-7.

MACON.—ELKS (Sears and Sears, mgrs.): Under Two Flags 5; fair. The Girl Over There pleased good house. Jessica Sterle co. 9-11. Isle of Spice 12. Hooley 17. Wizard of Well Street 21. A Dead Witness 27. Rip Van Winkle 28. Valley Forge 30.

MEXICO.—GRAND (A. B. Waterman, mgr.): The Girl Over There 5; good. Under Southern Skies 7; fair house; pleased. Painting the Town 11. At Cripple Creek 14. Valley Forge 18. Humpty Dumpty 25. College Boy 26.

FULTON.—PRATT'S (John F. Pratt, mgr.): Our Old Kentucky Home 7; fair, to medium business. Black Crook, Jr., 12. Robertson (lecture) 13. At Valley Forge 17. College Boy 19. Humpty Dumpty 24. Monte Cristo 31.

LOUISIANA.—PARKS' OPERA HOUSE (E. A. Parks, mgr.): East Lynne 5 to a fair business. The College Boy 6; best of satisfaction; good house. Under Two Flags 8. A Missouri Heads 12. Irish Pawnbrokers 20. Yankee Doodle Boy Jan. 2.

HANNIBAL.—PARK (J. B. Price, mgr.): A Woman of Mystery 4 pleased fair audience. A College Boy 7; good co., to fair business. Painting the Town 9. The Isle of Spice 12. The Girl Over There 14.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moore, mgr.): Murdo Adams gave three performances 6, 7, to over $4,000. Yama was the attraction 9, 10. Lew Dockstader's Minstrels gave two performances 11 to fair business. Mary Mannering 25.——STATE STREET (Frank R. Shaltere, mgr.): The Rocky Mountain Express 5-7 pleased. Florence Bindley attracted good houses in The Street Singer 9-11. Al. H. Wilson 17. Ideal Extravaganza co. 19-21.
ALBERT C. D. WILSON.

HOBOKEN.—LYRIC (H. P. Sautter, prop. and mgr.; Grant S. Rizer, bus.-mgr.): Bertha the Sewing Machine Girl 8-11 to good business; Blanche Shirley portrayed the principal part. The Great Wall Street Mystery 12-14. A Millionaire's Revenge 15-17.
THOMAS J. McALEER.

NEW BRUNSWICK.—OPERA HOUSE (Sam C. Miller, mgr.): Myrkle-Harder Stock co. 2-7. Plays: Big Hearted Jim, A Trip Through the Alps, Yankee Boss, Davy Crockett, A Girl from the Bowery; good co. and business. Strongheart 5 pleased large audience. Moving pictures 6. His Honor the Mayor 10. Dockstader's Minstrels 12. Terrible Secret 13. In New York Town 14. House dark 16-21. Ninety and Nine 23.

ELIZABETH.—LYCEUM (Drake and El Ray, mgrs.): The Honeymooners 4 pleased packed house; benefit local Elks. Torrodoven Burlesquers 5-7; fair. The Great Wall Street Mystery 9-11 pleased. Dockstader's Minstrels 12. His Terrible Secret 14. Williams Ideals 16-18. Tony the Bootblack 21. The Minister's Daughter 28. Shadowed by Three 30-Jan.

NEW YORK.

ALBANY.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): Mrs. Leslie Carter and well balanced co. were warmly received in Du Barry 5. Kolb and Dill in the initial performance of their new musical comedy, Lonesome Town, pleased a large audience 6. Mrs. Wiggs of the Cabbage Patch 7 delighted two large audiences. The Circus Man, a musical comedy by Harry Von Tilzer and Vincent Bryan, had its premiere here 9, with Fred Mace as the star. The story deals with a stranded circus and the pleasing of hard luck through which the performers are forced to pass. The plot is of small importance, but serves well to present Mr. Mace in a congenial role with many catchy songs, in which he appeared to splendid advantage. His supporting co. included Dorothy Webb, Madge Lawrence, Nell McNeil, Walter Lawrence, and Florence Morrison; also an especially sprightly chorus, attractively costumed and well drilled, under the personal supervision of Ned Wayburn. The audience was large and showed its approval by hearty applause and numerous curtain calls. Lena Rivers 17, 18. Blanche Walsh 23. The Old Homestead 24.——ITEMS: Sousa's Band comes to the State Armory 14.—Ormond H. Butler, a former manager of the Hall, was here 6 as manager of Kolb and Dill in Lonesome Town. He was cordially greeted by his many acquaintances here.—Florence Acer, an Albany girl, late with The Ranger, is spending a few days at her home in town.—Fred Mace was presented with a loving cup by friends from his former home, Steubenville, O., between the acts of The Circus Man 9.—At the Empire Theatre 5-7 Irwin's New Majestics gave one of the best shows of the season.—Business at the Gaiety is heavy this week, 9-14, with European Sensation and High Jinks Burlesquers. Julian Eltinge heads a good bill at Proctor's 9-14 and capacity houses rule.
GEORGE W. HERRICK.

ELMIRA.—LYCEUM (Reis Circuit Co., lessees; Lee Norton, mgr.): The Time, the Place and the Girl 7 (return); capacity; delighted. Peter Pan 9; large and well pleased house. Chicago Stock co. 10-14; excellent, to large business. Plays: The Dairy Farm, The Royal Box, A Lion's Heart, His Majesty and the Maid, The Broncho Buster, Sapho, Sergeant James, Prince Otto, Quo Vadis, and The Rose of Plymouth Town. Fred Mace in The Circus Man 16. Martin's U. T. C. 17.——ITEMS: The Wilton Lackaye co. has stored its scenery and effects here during a two weeks' rest. It is the Christmas attraction at the Lyceum.—Herbert Salinger, formerly manager of Herick's Glen, has joined the Savage's Opera co. in Tom Jones.—Eddie Plavelle, of the Herick's Glen Opera co., has joined the Colonial Opera co.
J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): Mrs. Patrick Campbell in The Notorious Mrs. Ebbsmith 6 pleased good house. Mrs. Leslie Carter in Du Barry to fair business 7. Kolb and Dill in Lonesome Town amused a large house 9; George Wright as the constable was much in evidence. Fred Mace 12, 13.——BASTABLE (H. A. Hurtig, mgr.): Simple Simon Simple was enjoyed by large houses 5-7. The Cat and the Fiddle, a new trick spectacle, was well put on to good business 9-11. A Millionaire's Revenge 12-14. The Great Express Robbery 16-18.
E. A. BRIDGMAN.

TROY.—RAND'S OPERA HOUSE (Reis Circuit Co., lessees; H. T. Thompson, res. mgr.): The Wizard of Oz 7 delighted two big audiences. A Millionaire's Revenge 9; good business. Peter Pan 13, 14.——PROCTOR'S GRISWOLD (William H. Graham, mgr.): Kennedy and Rooney, Derras Brothers, Felix and Caire, The Village Choir, Gilmore and La Tour, Leo St. Elmo, and Mr. and Mrs. Robyns delighted the usual full houses 9-14.——ITEMS: William S. Canning, the popular treasurer of Rand's Opera House, is rejoicing over the advent of a young son.—At the regular meeting of the Tri-City T. M. A. Richard Mackey was elected president.

CORTLAND.—THEATRE (Dillon Brothers, props. and mgrs.): Grahame Stock co. 9-14; good business and co. Plays: The Outcast and the Lady, Wyoming, Our German Friend, Her First False Step, Treasure Island, The Prisoner, A Child of Fortune, and Alone in the World. Martin's U. T. C. co. 16. Rip Van Winkle 18. Scheuer vaudeville 25. The Toymakers 27.

BATAVIA.—DILLINGER OPERA HOUSE (William F. Baltz, mgr.): Conrad-Keen Stock co. 9-15 in Grit, the Nowday; Born in the Blood, Nobody's Fool; fair co. and business. This co. is reported disbanded at Bradford, Pa. Lion and the Mouse 17. Heart of Maryland 21. Hearts of Gold 23. Miss Petticoats 27.

CATSKILL.—NELIDA (Felix Biel, lessee and mgr.): American Vitagraph started 9; will remain indefinitely (except 12). Coming Through the Rye 13; big advance sale.——ITEM: Katherine L. Williams, member of Madame Kalich co., was a recent visitor here.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): The Holy City 5 to fair business. Are You a Mason 7; light business. Cowboy Girl 9; fair sized house; well received. American Vitagraph co. 8 to S. R. O. Great Express Robbery 14. The Circus Man 18.

OHIO.

URBANA.—CLIFFORD (Edward Clifford, mgr.): The Girl of the Golden West 9 pleased fair house (inclement weather); Mary Hall in the star role was delightful.——ORPHEUM (Brown and Norton, mgrs.): Morris Le Hirt, hand balancer; Friso Sisters, song and dance, 5-6; W. E. Baxter and Veda and Quintarauw 9-10 drew good houses and pleased.——ITEM: Mrs. Clifford, wife of Manager Edward Clifford, has filled the Piqua Presbyterian Church as organist for two Sundays.
WILLIAM H. McGOWN.

AKRON.—COLONIAL (F. E. Johnson, res. mgr.): Virginia Harned in Anna Karenina 5; fair to light business. At Yale 6 pleased satisfactory business. The Minister's Son 7; good house; satisfied. The Shoddie Valley Glee Club 9; good audience. Monte Cristo 14. The Lily and the Prince 14. Cook Stock 16-21. Miss Bob White 28, with Helen May, an

Professional People are Singing the Praise of the

Yellow Dog Pocket Pillow

TRAVELERS CANNOT DO WITHOUT IT

A FINE HEADREST ON THE TRAIN

Useful for a cushion at Baseball or Football Games. Price 25 cents. In fancy College Colors, 50 cents by mail, prepaid. A useful present for Christmas.

RAY POCKET PILLOW CO., - - Greenwich, Conn

STAGE LIGHTING

EVERYTHING ELECTRICAL FOR THEATRES

Proscenium Lights,
Border "
Foot "
Strip "
Bunch "
Stage Arc Lamps,
Lens Boxes,
Sciopticons,
Electric Effects,

Balcony Lamps.
Music Stands and Lights,
Stage Pockets,
Dimmers,
Switchboards,
Stage Connectors,
"Signaloid" Lamp Coloring,
Signs.

Send for Illustrated Catalogue

UNIVERSAL ELECTRIC STAGE LIGHTING CO.

KLIEGL BROS., Props. 39th St. and Broadway, New York

PETER J. RIDGE, Mgr. Western Dramatic Agency

AMERICA'S BEST AND GREATEST SCHOOL

Indorsed by Press and Public

Stage Dancing, Etc.

Dramatic Art, Vocal Culture

(Up-to-date in every detail.)

Buck, Jig, Skirt, Novel Cake Walk, Elocution, Singing and Rag-Time Songs. Vaudeville Acts, Sketches, Monologues, Etc. NO FAILURES.

PROFESSOR P. J. RIDGE, Miss Frances Day and others. Circulars Free.

TWO ENTIRE FLOORS

References: All first-class managers in America. N. Y. Clipper, N. Y. Dramatic Mirror, Cincinnati Billboard. The only School in America that positively agrees to teach and place inexperienced people, young or old, on the stage. 127 La Salle St. near Madison St., Chicago, Ill.

ASBESTOS THEATRE CURTAINS

UNION ELEVATOR & MACHINE CO.

CHICAGO

NEW YORK OFFICE

ENQUIRER JOB PRINTING CO.

CINCINNATI, OHIO

Room 315 Knickerbocker Theatre Bldg.

JAS. W. TREADWELL, Representative

H. P. KNIGHT SCENIC STUDIOS

140th STREET, MOTT and WALTON AVENUES

Opposite Mott Haven Depot

Telephone 1681-J Melrose

Facilities unsurpassed for the Construction and Painting of High Grade Work at the Lowest Prices. Fireproofing Dept. Property Shop. 12,000 sq. feet of Storage Room. Shops for cutting up and lighting cuts.

NEW AND SLIGHTLY USED SCENERY ALWAYS IN STOCK

TO CLEAN YOUR FINE GARMENTS SEE

SCHWARZ & FORGER

CLEANERS AND DYERS

704 Eighth Avenue, Near 44th Street

Low Rates Best Work Quick Delivery.

Phone 4138 Bryant. 12 Branch Stores in New York City

Actors' Society of America

NOW AT

133 West 45th Street

BEFORE LEAVING THE CITY place your valuables in the "INDESTRUCTIBLE" fire and burglar-proof vaults of

THE MANHATTAN STORAGE and WAREHOUSE COMPANY

Warehouses { Lexington Ave., 41st and 42d Sts. and Offices, { Seventh Ave., 52d and 53d Sts.

Furniture, Ornaments, Trunks, etc., taken on Fire-proof Storage; also, if desired, packed and moved.

Safe Deposit Boxes, $5.00 per Year.

Vaults for Silver Trunks.

Special facilities for safe keeping of Theatrical Wardrobes, Scenery, Etc.

ADRIAN ISELIN, JR., Treas. LAWRENCE WELLS, Pres.

Western Dramatic Exchange

Managers wanting reliable people, write. 127 La Salle Street, near Madison, Chicago, Ill. P. J. RIDGE, Manager.

Furnished Rooms to Let, elegantly furnished rooms, hot and cold water, French table board, exquisite cuisine, specially recommended to theatrical people. A. BOUSQUET, Prop., 139 W. 44th St. (Near all leading theatres.)

The Cutest Girl in Town

WESTERN MUSICAL COMEDY DRAMA

JESSIE MAE HALL

THE STAR

AL TRAHERN

THE MANAGER

"TELL IT TO ME"

EZRA KENDALL'S 2D BOOK

ALL NEW, JUST OUT

For sale on all trains and news-stands, or by mail, 25c.

Address EZRA KENDALL,

3 Caldwell Ave., Mayfield Heights, Cleveland, O.

Alone (4). In the middle, Ben Kendall in The Land of Nod 12.——ERIE (C. E. Alcorn, mgr.): Off the Bill 5-7 pleased. A Fighting Chance 9-11 drew well and pleased. A Child Shall Lead Them 12-14. The Gallery Gladiators 16-18. Four Musketeers 19-21.

LIMA.—FAUROT (L. H. Cornbleser, mgr.): Rose Melville in Sis Hopkins 3 pleased good house. Hazel Kirke 4 pleased small audience. The Blonde Typist (for charity) 6 pleased capacity. Man of the Hour 7; comedy, to small business. Lyman Howe's moving pictures to pleased good house. Lyric Hours to Alls-Well-Inn-Side 10. Toby Rice's, Freckles 14.

ALLIANCE.—OPERA HOUSE (W. C. Rowe, mgr.): The Bondsman 30 to 3-7; fair business and co. Paid: A Little Girl from New York, Wild, Wicked and Weird, A Devil's Lake, A Lonesome Town, Lasleigh Shorthouse, and The Gold Bricks of Kansas, 9to Close 11. Honeymoon Heart 12-14. A Poor Relation 16. Aaron Yank 17. Hazel Kirke 18. The Twin Brothers 21.——GRAND OPERA HOUSE (W. C. Rowe, mgr.): 9to Close 12.

YOUNGSTOWN.—PARK (A. C. Jones, mgr.): 9to Close 9 pleased good house. A Poor Relation 10 satisfied good business. Hoyt's Choice 11. Aaron Yank 12. The Minister's Son 14.——GRAND (C. E. Alcorn, mgr.): Kentucky After Dark 2-7; fair to good house. A Child Shall Lead Them 9-11 pleased good patronage. A Fighting Chance 12-14.

MARIETTA.—AUDITORIUM (L. M. Leslie, mgr.): Pauline Hall in Tess of the D'Urbervilles 3; large audience, delighted. Brewster's Millions 11. McIntyre and Heath 12. Al. Field's Minstrels 28.——AUDITORIUM (Alderman and Henry, mgrs.): The Cotton Widow 12. A Poor Relation 28. London Gaiety co. 31. Gingerbread Man Jan. 6. Miss Bob White 6.

SANDUSKY.—GRAND (J. S. Hanson, mgr.): The Man of the Hour 5 pleased 6 large audience. Hazel Kirke 6 did well, although Rose was not present owing to illness. Rose Kendall in The Land of Nod 12. Howe's Pictures 14.——FAMILY THEATRE (Oscar Cook, mgr.): A Christian Slave week 9; business good.

SALEM.—GRAND (Nat Smith, mgr.): The Girl of the Golden West 4; fine co; good business. The Lily and the Prince 12. The Minister's Son 18.

PENNSYLVANIA.

SCRANTON.—LYCEUM (Charles M. Southwell, mgr.): Mrs. Patrick Campbell in The Notorious Mrs. Ebbsmith 4; excellent, to S. R. O. The Mayor of Laughland 5; co. and business excellent. Carlotta Nillson in The Three of Us 7 deserved a packed house. Herbert Kelcey and Effie Shannon in The Walls of Jericho 11; co. excellent, to fair business. Gorgon Ober in Rip Van Winkle 12. May Robson in The Rejuvenation of Aunt Mary 14.——ACADEMY (Charles M. Southwell, mgr.): Barney Gilmore in Dublin Dan 9-11; co. and business excellent. Around the Clock 12-14. The Convict's Daughter 16-18. Lew Welch in The Shoemaker 19-21.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): My Wife's Family 6 pleased medium business. Archie L. Shepard's moving pictures 7; fair attendance. Earl Burgess co. 9-14 pleased large house. Plays: In the Shadow of the Gallows, Chinatown, Charlie, A Girl of the Streets, The House of Mystery, Dangers of a Working Girl, The Unwritten Law, Nellie, the Beautiful Cloak Model, and Fighting the Flames. Lyman H. Howe's moving pictures 16. What Women Will Do 17. Yama 18. McIntyre and Heath in The Ham Tree 21.

WEST CHESTER.—GRAND (Nixon and Zimmerman, mgrs.; J. F. Small, res. mgr.): The Unwritten Law 2; fair business and co. Howe's pictures 3; good business and pictures. The Mayor of Laughland 4; fine co.; large house. The Old Clothes Man 5; good co.; fair business. For Mother's Sake 6; fair co. and house. The Convict's Daughter 9. State Grange Convention 10-13. What Women Will Do 14. Y. M. C. A. 16. Hadley's moving pictures 17. Thorne and Orange Blossoms 18.

NORRISTOWN.—GRAND (Reis Circuit, lessees; Herbert R. Lynch, mgr.): The Old Clothes Man 7 pleased a fair audience. The Convict's Daughter 10; fair business. His Honor the Mayor 11 pleased a large audience. Thorne and Orange Blossoms 15.——ITEM: Roy L. Hartman, who was formerly assistant treasurer of the Academy and Grand Opera House, in Reading, Pa., has been promoted to the place of treasurer of the Grand here.

HARRISBURG.—LYCEUM (Joseph Frank, local mgr.): Carlotta Nillson in The Three of Us 5; good business; pleased. Under Southern Skies 7; fair attendance; pleased. The King of Tramps 10; good house, pleased. May Robson in The Rejuvenation of Aunt Mary 11; fair house; delighted. His Honor the Mayor 12, 13. Herbert Kelcey and Effie Shannon in Bridge 14. Himmelein's Ideals 16-21. McIntyre and Heath 23.

TYRONE.—ACADEMY (G. C. Boerting, mgr.): The Commonwealth Ladies' Orchestra 5 delighted a big audience, each member being an artist. Pauline the Great week 9-14 to big houses; the whole town is under her hypnotic spell. Bertha, the Sewing Machine Girl, 16. The Old Clothes Man 19. Shackles of Fate 20. Nobody's Claim 23. The Banker's Child 25.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): A Good Fellow 7; fair house; pleased. Walter H. Stull Stock co. 9-14 (except 12); first half of week in Big Hearted Jim. How Baxter Butted In, Preacher and the Convict, A Dangerous Woman, The Roof Garden Mystery, and The Best Man Wins; pleased fair audiences. Kelcey and Shannon 12. The Old Clothes Man 16.

POTTSVILLE.—ACADEMY (M. Reis, prop.; Charles Hausman, mgr.): Hardie-Hall co. week 7; good business; pleased. The Old Clothes Man 10; satisfactory. Mayor of Laughland 11 pleased good houses. The King of Tramps 12. Hadley's moving pictures 13. The Convict's Daughter 14. Yorke-Adams co. 20. Murphy-Gibson's Minstrels, booked for 9, closed before they reached here.

TARENTUM.—NIXON (Joseph S. Stirbell, mgr.): The Train Robbers 21. Mary Emerson 26. The Choir Singer 28.——ITEMS: The Old Clothes Man, booked for 27, canceled.—A. Appleton, manager of Isle of Spice co., who closed with co. 7, was presented with a gold fountain pen and pencil, stick pin and a hand made suit case in the box-office prior to the performance by members of co.

WILKES-BARRE.—NESBITT (M. F. Coons, mgr.): Carlotta Nillson in The Three of Us 6; excellent co.; fair business. Mayor of Laughland 7; fair co. and business. Kelcey and Shannon in The Walls of Jericho 10; excellent; fair business.——GRAND (M. F. Coons, mgr.): The Cowboy and the Squaw 5-7; fair, to good business. Around the Clock 9-11 pleased good business.

MAHANOY CITY.—KAIER GRAND (J. J. Quirk, mgr.): Thorne and Orange Blossoms 5; fair attraction and business. Gibson and Murphy's Minstrels 7 canceled. Old Clothes Man 11 to good upstairs. Aarons' Yama 13. Mayor of Laughland 14. Harry Kelley in His Honor the Mayor 19. Man on the Box 27. Broadway Girls 28.

SHARON.—GRAND (M. Reis, lessee; G. B. Swartz, res. mgr.): Ole Olsson 7 pleased fair sized audience. Rosabelle Leslie co. 9-14 opened in A Little Outcast to good business. Other plays: Never Too Late to Mend, A Girl's Good Name, The Gypsy Girl, On the Suwanee River, If Women Love, Are You a Mason 16.

NEW CASTLE.—OPERA HOUSE (Jacob P. Geninger, mgr.): The Minister's Son 5 pleased poor house. Ole Olsson 6; good co.; fair house. Ride Tracked 7; fair co.; good house. Portello Stock co. 9-14 opened to good business; pleased. Chester Bishop co. 16-21.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Cahn and Cross, mgrs.): His in New York 5 disappointed fair house. Digby Bell in Shore Acres 10; excellent, to fair business. David Harum 13. The Road to Yesterday 14.

PAWTUCKET.—KEITH'S (Charles Lovenberg, mgr.; David R. Bullington, local mgr.): Albee Stock co. in Outcasts of Society week 9 to fair business. The Fatal Oath week 16.

WESTERLY.—RLIVEN OPERA HOUSE (C. B. Rliven, mgr.): Quincy Adams Sawyer 9 pleased fair audience.

SOUTH CAROLINA.

GAFFNEY.—STAR (Ed De Camp, mgr.): Hon. Luther Manship (lecture) 27 to small house. Turned Up (local) 28; packed house; Furman Wall as Carraway Bones decided hit. Pair of Country Kids 30 canceled. For Her Brother's Sake 3; failed to appear. Shoplifter 16. Jerry from Kerry 27. An Aristocratic Tramp 31.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): David Bispham 7 delighted full house. Thomas Jefferson in Rip Van Winkle 10, with special matinee; big business. Great Divide 14. Coming Thro' the Rye 17. Forty-five Minutes from Broadway 19.

GREENVILLE.—GRAND (R. T. Whitmire, mgr.): Lena Rivers Nov. 25; excellent, to fair business. The Confederate Spy 28; poor, to fair business. Marshall's Minstrel Shows 9. Daniel Boone 11.

TENNESSEE.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): The Virginian 3 pleased good house. The Squaw Man 4; excellent, to good house. John Griffith in Richard III 7; good, to average house. Ethel Barrymore in Her Sister 10. Al. Field's Minstrels 11. Cupid at Vanar 12. Forty-five Minutes from Broadway 13.——BIJOU (G. A. Keel, mgr.): Fellow by the Wayside 2-7; fair, to good business. A Chesterfield Woman opened 9 for week to pleased house. Nat M. Wills 16-21.

NASHVILLE.—VENDOME (W. A. Steele, mgr.): Peaceful Valley 6 pleased fair house. The Henry Miss 7; fair business. Forty-five Minutes from Broadway 9; fair house. Grace George in Divorcons 10, 11 delighted well filled house. The Prince of Pilsen 12. Cupid at Vanar 14. Hamilton 16. Pearl Gilmore 23. Mrs. Leslie Carter 27, 28.——BIJOU (George H. Blackman, mgr.): Mr. Hoo and I 2-7; good business. Bunker's Bungalow 9-14; well filled house. A Chesterfield Woman 16-21.

KNOXVILLE.—STAUB'S (Fritz Staub, mgr.): Henry Jewett in The Squaw Man 3 played 2 fair audiences. Hamilton Tyle 4 delighted 2 fine audiences. Ethel Barrymore 9; Sun, to capacity. Florence Gear in Cupid at Vanar 11. Gladys Clarke in The Prince that Charmed 12. Hanson, Owen and Sagar Welch in Forty-five Minutes from Broadway 14. Pringle Macmillan 16. Paul Gilmore in The Wheel of Love 17.

UNION CITY.—SHUCKLEY OPERA HOUSE (J. C. Reynolds, mgr.): My Wife's Family 4; fair co. and business. William H. Leslie in Uncle Crabb; excellent co., to fair business.

JACKSON.—MARLOWE (Wagner and Tuchfeld, mgrs.): Al. G. Field's Minstrels 7 pleased capacity. The County Chairman 18.

BRISTOL.—HARMELING OPERA HOUSE (M. L. Fowler, mgr.): Fatty Folks 17.

TEXAS.

SAN ANTONIO.—GRAND (S. H. Wels, mgr.): Italian Grand Opera co. Nov. 30, 1. Plays: Pedro, La Tosca, and La Boheme; pleased audiences. Joshua Simpkins 1; poor co. and business. Black Patti 2 to capacity house. Brown of Harvard 3, with Henry Woodruff, drew well. The Time, the Place and the Girl 6; featuring clever Miss E. Young; delighted to big business. Grace Washburn, Jr., 7, 8 well received. Charles E. Hanford 9, 10 in Antony and Cleopatra. Helen Byron in Peggy from Paris 11, 12. W. A. Whitecar in An Old Sweetheart of Mine 13. A Message from Mars 14. Human Hearts 15, 16. My Friend from Arkansaw 18. The Heir to the Hoorah 19. Uncle Josh Spruceby 20. Kerry Gow 21.——GAIETY (T. P. Brady, mgr.): Burnes and Hanselein Stock co. week 1-7 in The Girl of the Golden West to big business; Human Hearts to packing to favor each night. Next week, 9-14, The Daughter's Daughter.

WACO.—AUDITORIUM (John Garfolds, mgr.): Schumann-Heink in concert 2; large and pleased audience. C. B. Hanford in The Merchant of Venice and Antony and Cleopatra 3; large houses; pleased. The Time, the Place and the Girl 5 delighted a good sized audience. Black Patti 6; fair business. Henry Woodruff in Brown of Harvard 7; well received. George Washington, Jr., 9. W. A. Whitecar in An Old Sweetheart of Mine 12.——MAJESTIC (Lemkin and Friedlander, mgrs.): The Raymond Teal Musical Comedy co. was the opening attraction under the theatre's new management, and the house was packed all week.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton, mgr.): Alcazar Stock co. 2; poor business. W. A. Whitecar 9. Black Patti 11.

MARSHALL.—EMPIRE (McAllester, Church and McAllester, mgrs.): Olympia Opera co. in What Love Will Do 5; capacity; pleased.

SHERMAN.—OPERA HOUSE (A. B. Saul, mgr.): The Younger Brothers in Old Missouri 5, 6; fair business.

VERMONT.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John E. Hoban, res. mgr.): Vogel's Minstrels 10; best at this house. Fabio Romani 13. Ruben in New York 14. Uncle Josh Perkins 17. De Rue's Minstrels 18. A Good Fellow 19. Hadley's pictures 20. Peter Pan 23.

BELLOWS FALLS.—OPERA HOUSE (J. E. Brosnahan, mgr.): Coming Thro' the Rye 5; good house; pleased. Dan Sully 6; crowded house. U. T. C. 14.

BENNINGTON.—OPERA HOUSE (C. A. Wood, mgr.): Coming Thro' the Rye 10; fair, to good business. John W. Vogel's Minstrels 20.

VIRGINIA.

CLIFTON FORGE.—MASONIC OPERA HOUSE (W. F. Tinsley, mgr.): The Power That Governs 5; excellent, to fair house. The Cowboy's Girl 7; poor, to fine house.

COVINGTON.—MASONIC THEATRE (M. J. Browning, mgr.): Shenton's Stock co. 2-7 failed to please small house. Cowboy's Girl 9 pleased good house.

LUESCHER

LOOK AT THESE FIGURES

And then decide if you want to play

LYRIC THEATRE

ROME, N. Y.

Merry Widow - -	$2,388.00
Time, Place, Girl -	701.50
Miss Petticoats -	640.00
Wizard of Oz - -	856.85
Lion and Mouse -	1,085.40
Are You a Mason -	989.65

F. R. LUESCHER, Inc.,

NATIONAL THEATRE, ROCHESTER, N. Y.

ALSO BOOKING TIME AT

FOSTER - - FULTON, N. Y.
DAVIDSON - CANANDAIGUA, N. Y.
PRATT - - ALBION, N. Y.
JOHNSON - - SENECA FALLS

THEATRES

A NEW COMEDY-DRAMA

THE COUNTRY MINISTER

Eight males, five females. Scenery easy. Plays a full evening. Very sympathetic, clean, bright and strongly recommended for amateur performances. Professional rights reserved.

Price, 25 cents, post-paid, by mail.

Send for our new catalogue of dialogues and entertainments free to any address.

WALTER H. BAKER & Co.
6 Hamilton Place, Boston, Mass.

PLAYS for Amateur and Professional Actors. Largest assortment in the world. Catalogue free.
The Dramatic Publishing Co., 358 Dearborn St., Chicago

A Partial List of Theatres Controlled and Booked by

HENRY GREENWALL, Pres. AMERICAN ALBERT WEIS, Treas.

THEATRICAL EXCHANGE

ROOM 6, NEW YORK THEATRE BUILDING,
NEW YORK CITY

LOUISIANA.
New Orleans, Greenwall Theatre.
New Orleans, Baldwin Th.
New Orleans, Elysium Th.
Houma, Opera House.
Thibodeaux, Op. Hse.
Shreveport, Grand Opera House.

INDIAN TERRITORY.
Lawton, Opera House.
Bartlesville, Op. Hse.
Sam McAlister, Busby Th.

TEXAS.
Lake Charles, Op. Hse.
Lafayette, Jefferson Th.
Jennings, Opera House.
New Iberia, Op. Hse.
Ruston, Ruston Theatre.
Crowley, Grand Op. Hse.
Opelousas, Sunday Op. H.
Franklin, Opera House.
Plaquemine, Op. Hse.
Eunice, Majestic Th.
Donaldsonville, Op. Hse.
Morgan City, Op. Hse.

OKLAHOMA.
Oklahoma City, Overholser Theatre.
Guthrie, Brooks Th.
El Reno, New Theatre.
Norman, Opera House.
Enid, New Theatre.
Ardmore, Robinson Op. H.

INDIAN TERRITORY.
Muscogee, Hinton Th.
Tulsa, Lawson Theatre.
Shawnee, Becker Th.
Chickasha, Wagner Op. H.
Claremore, Windsor Op. House.

TEXAS.
Dallas, Dallas Op. Hse.
Fort Worth, Greenwall Opera House.
Houston, Houston Th.
Galveston, Grand Op. H.
Waco, Auditorium.
San Antonio, Grand Op. House.
Austin, Hancock Opera House.
Beaumont, Kyle Th.
Corsicana, Merchants' Op. House.
Sherman, Opera House.
Denison, Grand Op. Hse.
Tyler, Grand Op. Hse.
Texarkana, Grand O. H.
Waxahachie, Shelton Op. House.
El Paso, Texas Street Th.
Port Arthur, Op. Hse.
Orange, Orange Theatre.
Taylor, New Op. Hse.
Temple, Exchange Opera House.
Belton, Grand Op. Hse.
Mineral Wells, Aud.
San Marcos, Grand Op. House.
New Braunfels, Op. Hse.

TEXAS.
Victoria, Hanschild's Op. House.
Ennis, Opera House.
Hillsboro, Opera House.
Marlin, Arlington O. H.
Cleburne, Op. Hse.
Palestine, Temple Opera House.
Longview, Smith's O. H.
Brownwood, Op. Hse.
Mart, Auditorium.
Beeville, New Theatre.
Caldwell, Opera House.
Gainesville, Opera House.
Smithville, Opera House.
Jacksboro, Opera House.
Weatherford, Hayes Op. House.
Bealey, Opera House.

ARKANSAS.
Little Rock, Capital Th.
Hot Springs, Aud.
Pine Bluff, Elk Th.
Hope, Opera House.

KANSAS.
Arkansas City, Op. Hse.
Winfield, Opera House.

GEORGIA.
Savannah, Savannah Th.

SOUTH CAROLINA.
Charleston, Academy of Music.

TENNESSEE.
Memphis, Lyceum Th.

TEXAS.
Llano, Baker's Casino.
Wharton, Opera House.
Marshall, Opera House.
Comanche, Opera House.
Brady, Opera House.
Whitewright, Op. Hse.
Livingston, Opera House.
Cuero, Opera House.
Grand Saline, Op. Hse.
Centre, Opera House.
Hallettsville, Op. Hse.
Bay City, Opera House.
Abilene, Opera House.
Hamlin, Opera House.
Clarksville, Opera House.
Amarillo, Opera House.
Memphis, Opera House.
Childress, Opera House.
Chillicothe, Op. Hse.
Vernon, Opera House.
Wichita Falls, Op. Hse.
Bowie, Opera House.
Navasota, Opera House.
Crockett, Opera House.
Memphis, Opera House.
Seymour, Opera House.
Haskell, Opera House.
Stamford, Opera House.
Greenville, Klaw Op. H.
McKinney, Opera House.
Paris, Peterson's Th.
Denham, Steger Op. Hse.
Terrell, Opera House.
Mexia, Opera House.
Brenham, Opera House.
Bryan, Grand Op. Hse.

"A WORLD WIDE CIRCULATION."

The Oldest and most Influential Theatrical and Vaudeville Journal

THE ERA

Established 1837

"The Era" Buildings, 5 Tavistock St., Strand, London, W. C. (two doors off Wellington St.)

Foreign Subscriptions, 32s. per annum
Professional advertisements 6d. per line

American Artistes Visiting the Metropolis use The Era Offices as their Permanent London Address

2,500 ARTISTES ADVERTISE IN ITS COLUMNS WEEKLY

M. STEIN'S MAKE UP

ALPINE COLD CREAM 75c. Pound, 40c. Half and 25c. Jars	WHEATCROFT CREAM A Liquid Powder, 40c., Bottle or Tin
GREASE PAINT 25c. Stick in Cardboard Tube	KNICKERBOCKER COLD CREAM 50c. Pound, 25c. Half
LINING COLORS 15c. Stick. Same as Paint Tube	SPIRIT GUM 15c. Bottle, with Brush
ALPINE POWDERS 50c. Half Pound, 25c. Quarter	ROSE PUTTY 25c. a Box
MOIST ROUGES 25c. Glass Pot. Three Shades	ASSORTED PAINTS 3 Paints and 1 Linen, 25c. Tin Box
STEIN-SETTER No. 10. 25c. Per Box	STEIN-CREASE A SKIN FOOD
CLOWN WHITE 1 oz. Box, 25c.	$1 Large, 50c. Medium, 25c. Small
EYE BROW PENCILS 3 Colors, 15c. Each	STEIN'S BURNT CORK 75c. Pound, 40c. Half, 25c. Quarter

446 Sixth Avenue, - - NEW YORK.

ROUTES BOOKED

Close Associations with Klaw & Erlanger, Shubert & Havlin, Julius Cahn, and Every Circuit in the Country

J. J. COLEMAN
1021 Knickerbocker Theatre Building
Phone 3175-38 1402 BROADWAY

Representing Theatres in Ky., Miss., La., Ark., Okla., Ind. Ter., Kans., Neb., No. and So. Dakota.

INCORPORATE IN ARIZONA LEAST COST GREATEST ADVANTAGES

Transact business anywhere. No tax. No stock subscriptions required. Any kind of stock, paid in anything of value. No statement or books required for public inspection. Stockholders exempt from liability IF OUR FORM IS USED. The great incorporating business of Arizona was built up by President Stoddard while Secretary of Arizona. Resident agent for many thousand companies. Laws, blank forms and By-Laws free. Companies incorporated same day we receive reasonable deposit on account and telegram stating name, capital and number of shares.
Reference: Any bank in Arizona.
STODDARD INCORPORATING COMPANY, - - PHOENIX, ARIZONA

"DELLA PRINGLE COMPANY

Scores a Success—Large Crowd is Thoroughly Pleased with High Class Production.

"If the applause which greeted the Della Pringle company at the Pavilion last night is the opening number of their week's engagement, 'The Charm Girl,' is a criterion the show is without doubt the greatest pleaser that has ever appeared in Tonopah. It was not the ordinary perfunctory applause either, but at times bordered into cheers and even to the wildest demonstrations of approval. The audience was pleased, as the show speaks for itself. The house was well filled, and those that attended last night will undoubtedly go again.

"The company is not made up of a star and others, but every character was well taken—a well balanced troupe. There's not a portion of the play produced last night that does not interest, and the audience was kept anxiously waiting for the developments. The interest manifested was keen, and not a person left the theatre during the performances."—Tonopah (Nev.) "Sun," November 16, 1906.

The GLOBE ELECTRIC CO.

419 West 42d Street, New York
EVERYTHING ELECTRICAL FOR THE THEATRE
Electric Scenic Effects---Signs

PLAYS PLAYS

For Stock Companies, For Repertoire Companies, For Amateurs

I have the newest and most attractive, as well as the largest assortment of plays in the world.

Baby Plays Bibleopticon Plays Drawing-Room Plays
Mrs. Jarley's Wax Works Tableaux Plays
Plays for Girls Pantomimes

Write for my new catalogue of Theatrical Novelties, Speakers' Guide Books, Paper, Scenery. It is FREE.

SAMUEL FRENCH, - 28 West 38d Street, NEW YORK

Established 1880 THE STAGE Price, 2d. Weekly

The Leading English Theatrical Newspaper. Circulation Guaranteed larger than that of all other English Dramatic and Musical Journals combined. May be obtained at

The International News Co. 83-85 Duane St.
Samuel French, 22-24 West 22d St.

NEW YORK

LILLIAN MORTIMER

as BUNCO

—IN—

BUNCO in ARIZONA

J. L. VERONEE
AMUSEMENT CO.

NEW PRODUCTIONS
ALL THE TIME

Season 1908-9

LILLIAN MORTIMER

in a new
Southern Drama

A GIRL'S BEST FRIEND

BUNCO IN ARIZONA

IN THE POWER OF A ROGUE

For Time address
STAIR & HAVLIN

PLAYS WITH PAPER
TO LEASE
20 Different Ones

CHAS. E. BLANEY

Author and producer of more clean, wholesome and successful plays than any other man in the world.

CHAS. E. BLANEY AMUSEMENT CO.,
GEORGE N. BALLANGER, General Manager.
BROADWAY THEATRE BUILDING, NEW YORK CITY

FIFTEENTH ANNUAL TOUR

HUBERT LABADIE'S
FAUST

NOTHING SUCCEEDS LIKE SUCCESS

For Bookings, address OLIVER LABADIE
ED. R. SALTER AMUSEMENT CO., 1402 Broadway, N. Y.

CHRISTMAS COMES BUT ONCE A YEAR

For This Much and Many Thanks

JANE CORCORAN Starring in "A DOLL'S HOUSE"

"SHADOWS ON THE HEARTH"
Peoria, Illinois, Dec. 15-18; Springfield, 19-21.

"AT THE OLD CROSS ROADS"
Salt Lake City, Dec. 15-21.

Address ARTHUR C. AISTON, Room 902, 130 W. 24th St., N. Y. City. Tel. 1524-38th.

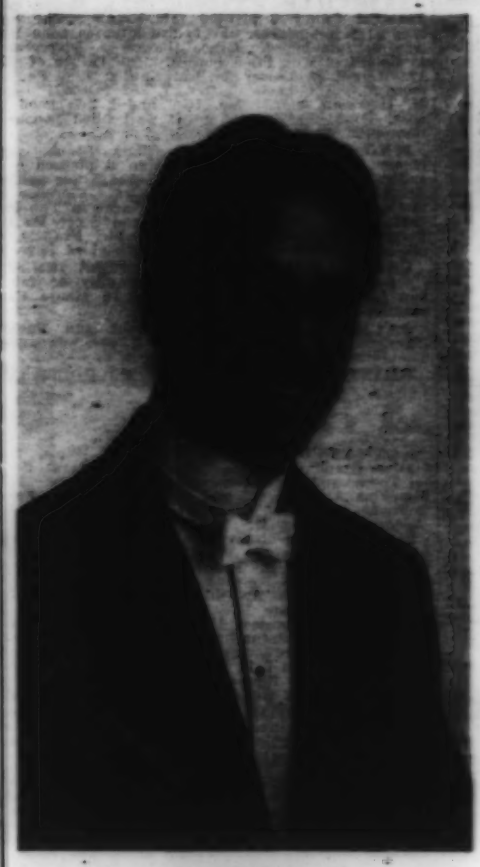
London "Music Hall."

THE GREAT ENGLISH VAUDEVILLE PAPER.
WEEKLY

A Representative is wanted to canvass for advertisements on commission in America.

14 Leicester Street, W. C.

BREAKING RECORDS EVERYWHERE



RAYMOND
The Mark Twain of Magic.

The Great
RAYMOND
AND COMPANY
ON TOUR
Around the World

Now Playing Central and South America, after a Sensational Season in Cuba

THE MOST STARTLING, FASCINATING MAGICAL SHOW ON EARTH

Under the personal direction of
MAURICE F. RAYMOND

Merry Xmas and a Happy New Year to All from

Lew Dockstader

and
His Company

Lew Dockstader
Sole Prop'r

Chas. D. Wilson
Manager

Merry Christmas

I SAID I'D BE HERE ON CHRISTMAS DAY

And Here I Am!!!

The Hustling Agent

Happy New Year

THE KILROY-BRITTON ATTRACTIONS

New York Office
STAIR & HAVLIN
1441 Broadway

FOR TIME ADDRESS

Chicago Office
Grand Opera House Building

THE CANDY KID THE COWBOY GIRL CAST ASIDE
THE KING OF BOOTBLACKS SURE SHOT SAM
THE OVERLAND LIMITED

NOTE.—The following productions to Lease Season 1908-09:—The Trust Busters; An Aristocratic Tramp; The Midnight Flyer—For one night stands only. Extensive line of printing for each of the above. KILROY-BRITTON, Chicago.

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

WM. HAYWARD CLAIRE

HOW DO YOU LIKE THE TITLE PAGE?

AL LAWRENCE

Principal Comedian with Grace Cameron Opera Co.

TRITE TIPS—No man can be an actor—after the undertaker gets him. | Season 1908-9, Starring in New Comedy. Management C. HERBERT KERR

EDITH LINDSAY

Leading Woman, Turner-Theatre Stock, Boise, Idaho

New York Representatives, Gregory & Bellows, 1440 B'way, N. Y.

Isadore Martin

Soubrette and Ingenue

Charles Schofield

Comedian

Lafayette Stock Co., Detroit, Mich.

INITIAL STARRING TOUR OF

LEIGH DE LACY

and her exceptional Company in

The Daughters of Men (By Chas. Klein) | Janice Meredith (By E. E. Rose) | The Kreutzer Sonata

Management WALTER WOODS. | 19 Court St., Boston, Mass.

JUSTINA WAYNE

as MOLLY RANDOLPH with

THE LIGHTNING CONDUCTOR

Management E. A. WEIL.

Helen Whitman

DIGBY BELL "SHORE ACRES" COMPANY

SEDLEY BROWN

Dramatic Director

Author of A NAVAJO'S LOVE. Playing in Stock to big business. | Auditorium Theatre, Los Angeles.

DAVID ELWYN (STAGE MANAGER) Playing "RODERICK HENDERSON"

RAY PURCELLE (MRS DAVID ELWYN) Playing "MRS. PEMBERTON"

WITH

WM. H. TURNER, in Chas. E. Blaney's Greatest Melodrama, "His Terrible Secret, or The Man Monkey."

Management Chas. E. Blaney. | Address as per route.

TOBY LYONS

IN

"THE YANKEE REGENT"

"WITH POETRY"

MRS.

James Richmond Glenroy

(MABEL CRAIG)

Strong Singing and Dramatic Soubrette

AT LIBERTY | Address Mrs. E. L. Fernandez, or 5305 13th Ave., Brooklyn, N. Y

Owing to the Stringency in Money

there are a lot of Companies closing their seasons. Most of them don't get the money because "THE ROGERS BROS. IN PANAMA" is getting it all. Is this due to or in spite of the presence of

JAMES A. BLISS, Somewhat Stout Comedian?

Washington, D. C., this week. | Baltimore, Md., next

Alice Kauser

PLAYS

NEW STOCK PLAYS

NEW REPERTOIRE PLAYS

Address 1402 Broadway, New York

GEORGE LYDECKER

Season 1907-08

"Rogers Brothers in Panama"

Permanent address, 220 W. 42d St., N. Y. City.

J. J. FitzSimmons

JUVENILES

Bush Temple Players—Chicago

Walter H. Cluxton

As the Manager in A Message from Mars.

There is Only One

SADIE CONNOLLY

Playing Charmaine Irish Comedy-Drama

Direction, Chas. E. Blaney. | 1270 Third Ave., N. Y.

HERBERT HEYWOOD

LEADING JUVENILE—Annual Run "A CONTENTED WOMAN"

ELLEN E. DAVIDGE

AMY AMES, Comedienne,

SINGING and CHARACTER PARTS

Address NEW YORK DRAMATIC MIRROR

Mr. MORTIMER DELANO

PLAYWRITER

104 West 120th St., New York

Miss Marbury, Gen'l Agent, Empire Theatre Bldg., New York. Mr. Burford Delanney, London Representative, Warwick Mansions, Grays Inn.

AT LIBERTY AFTER DEC. 28

ELIZABETH BATES

EMOTIONAL LEADS

Experience Wardrobe Ability

Address care of TAYLOR STOCK CO. Portsmouth, N. H.

26-31 LAWRENCE, MASS. 31-38

PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

Margaret Anglin

Address communications care of MR. LEE SHUBERT. 1416 Broadway, New York

KATIE BARRY

Address: MIRROR.

LEW FIELDS

Lew Fields' Herald Square Theatre

MRS. FISKE

Under HARRISON GREY FISKE'S Direction 12 West Fortieth Street, New York

ELSIE JANIS

Home Address, Hotel Marie Antoinette, New York City.

ALICE JOHNSON

THE MAN FROM HOME

Studebaker Theatre, Chicago, Ill.

BERTHA KALICH

Under Harrison Grey Fiske's Direction 12 West Fortieth Street, New York

ADELAIDE KEIM

Bush Temple Theatre, Chicago

HOLBROOK BARKER CO., Lessees. | HENRY G. KEIM, Manager

WRIGHT LORIMER

Address, Room 402, Astor Theatre Building, N. Y.

EDNA LUBY

Address, 2610 Broadway, New York.

HENRY MILLER

Offices: Cambridge Building, Fifth Ave. (33d St.), New York City.

Franklin Ritchie

Title Role in THE CLANSMAN, third Season

Management GEO. H. BRENNAN, 1402 Broadway.

FLORENCE ROBERTS

Address care MIRROR.

SAIDEE WILLIAMS

EDWIN BURKE CO. | Direction of JAMES CORTS

WILLARD DASHIELL Dramatic Director — ENGAGED — Address Actors' Society

Plays: Othello, The Eternal City, The Sign of the Cross, The Christian, Ruffles

Henry Crosby

Kirk Brown Co.

Parts: Iago, Baron Ruloff, Tagliano, Lord Reid, Rev. Captain Bellard

ETHEL TUCKER—WHIT BRANDON

DISENGAGED

Some parts this season: "Magda," "Carmen," "Sapho," "La Tosca," "Mary Magdalen," "Du Barry," "Lady Babbie." Address "The Lilacs," Lake Bluff, Ill.

LEADING MAN DIRECTOR

Girton Stock Company

Twenty-fifth Week.

Invites offers for next season.

Savoy Theatre, Tacoma, Wash.

Spottiswoode Aitken

BAKER THEATRE, DENVER, COL.

CHARLOTTE HUNTINGTON

STREET SINGER CO.

Granville F. Sturgis

DRAMATIST—PLAYS ON HAND

180 Noble St., Brooklyn, N. Y.

James L. Carhart

ADDRESS:

188 West 87th Street, NEW YORK

PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS. | PROFESSIONAL CARDS.

William Stuart

«COMEDIAN»

("Pattern for Pops")

Anna Hollinger

«LEADS»

Engaged

Communications
ACTORS' SOCIETY, N. Y.

Offers Invited for Next Season

JOHN F. FERNLOCK

HEAVIES and CHARACTERS

Lieutenant Brightly

(in the Eastern)

FLAMING ARROW CO.

Maangement LIN. J. CARTER
Address as per route.

NINA CARLETON

LEADS

(Mrs. John F. Fernlock)

In Vaudeville
with

LOUIS CHEVALIER & CO.

Harry Clay Blaney

(WILLIE LIVE)

Kitty Wolfe

(MRS. HARRY CLAY BLANEY)

The Little King and Queen of Comedy

IN

The Boy Detective

EN ROUTE

A Merry Christmas and A Happy New Year

THOS. M. REYNOLDS

and **EMMA SALVATORE**

(MRS. REYNOLDS)

Management E. D. STAIR

5th Season—"HIS LAST DOLLAR" Company

WALDO WHIPPLE

HIRAM SWATEM, Town Constable, in Nixon & Zimmerman's

SIMPLE SIMON SIMPLE CO.

Goes right out in one and sings, talks and makes 'em laugh and dances, too. I swan, when I seen him act out that coon and tramp I reckoned he'd make a good Yankee cut up.

MERRY CHRISTMAS TO ALL.

FLORENCE HAMILTON

DAUPHINE THEATRE

NEW ORLEANS, LA.

Management BARRY & BURKE

Izetta Jewel

LEADING WOMAN

YE LIBERTY THEATRE, Oakland, Cal.

An Oakland critic says:

IZETTA JEWEL A GREAT ZAZA—

Carries her audience through five acts to triumphal drop of final curtain.

"It was a powerfully dramatic conception of the part, vivid, intense . . . and through it all, there was a refinement that is hard to separate from this coming great emotional actress . . . the last act gave an opportunity for the display of the most gorgeous of Miss Jewel's costumes."

Henry C. Mortimer

LEADING MAN

Bishop's Players | Ye Liberty Playhouse | Oakland, Cal.

Week of Dec. 9th, YOUNG MARLOW in "She Stoops to Conquer"

WILLIAM DEHLMAN

LEADING MAN

AT LIBERTY

Forepaugh's Theatre, Phila., Pa.

TED V. ARMOND

COMEDIAN

"JOEL SLOCUM" in "LENA RIVERS"
Season 1906-7-8.

Supporting BEULAH POYNTER
Management BURT & NICOLAI, 1441 Broadway.

GEORGE ALISON

Leading Man

WINNIPEG THEATRE, WINNIPEG, CANADA

May & Flora HENGLER

ON TOUR

Roger Bros. in Panama

Address: LOW'S EXCHANGE, NEW YORK

WALTER HUBBELL

SEASON 1907-8

Featured as AGUILA, THE ROYAL SLAVE

SECOND SEASON

REPERTOIRE:—Richard III—Othello—Macbeth—Brutus—Shylock—Hamlet—Richelieu—Herod—Damon—Pagan and Aguila. Address NEW YORK DRAMATIC MIRROR, or Agents, New York and Chicago.

Little George Edwards

SECOND SEASON as "MOSE" in Nixon & Zimmerman's

SIMPLE SIMON SIMPLE

"The comedy hit is made by diminutive George Edwards as Mose."—*Syracuse Post-Standard*, Dec. 6, 1907.

MARY PENFIELD

PLAYS PLACED IN ENGLAND

Introductions Written

Moderate fee. Reliable references exchanged. Address Mirror Office until February 1908.

WILLIAM NORTON

Harlem Opera House Stock

New York City

Dorothy Grey

AS TOLD IN THE HILLS (W)

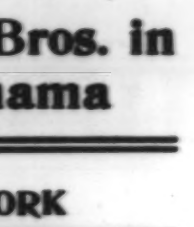
"A pretty Indian maiden, the heroine, is well played by Dorothy Grey, who builds up a portrayal that is consistent and absorbing."—W. E. Anderson, Des Moines *Capital*, Nov. 27, 1907.

"Dorothy Grey makes a good Pamnena."—Des Moines *Register and Leader*, Nov. 27, 1907.

"Dorothy Grey is featured as Pamnena, an Indian girl, and gives an excellent portrayal."—John L. Shipley, Des Moines *Daily Tribune*, Nov. 27, 1907.

"Dorothy Grey won her audience as Pamnena."—Des Moines *Daily News*, Nov. 27, 1907.

MACMILLAN & FARLEY, Managers.



BEULAH POYNTER

Management BURT & NICOLAI
1441 Broadway

Season 1907—"LENA RIVERS"

Special Matinee of Ibsen's "A DOLL'S HOUSE"

Direction BURTON NIXON.

ANNUAL STARRING TOUR

MR. KIRK BROWN

and his excellent Co., presenting perfect productions of THE CHRISTIAN, THE ETERNAL CITY, OTHELLO, RAFFLES, THE AMATEUR CRACKSMAN, THE SIGN OF THE CROSS, BY RIGHT OF SWORD.

Management J. T. HAGAULEY.

J. PALMER COLLINS

In THE BONNIE BRIER BUSH

SHIPMAN & COLVIN, Managers

Marcus LaBlanche

CHARACTERS—HEAVIES

Invites Offers for Season 1907-08.

Care THE MIRROR

ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC. | ELOCUTION, ACTING, ETC.

FOUNDED IN 1884

AMERICAN ACADEMY OF DRAMATIC ARTS
AND EMPIRE THEATRE DRAMATIC SCHOOL

BOARD OF TRUSTEES

FRANKLIN H. SARGENT, President

DANIEL FROHMAN JOHN DREW BRONSON HOWARD BENJAMIN F. ROEDER

A Practical Training-School for the Stage Connected with Mr. Charles Frohman's Empire Theatre and Companies

NEXT CLASS OF THE ACADEMY OPENS JANUARY 15

For Catalogue and Information apply to THE SECRETARY, Room 141, Carnegie Hall, New York

ESTABLISHED 1893

STANHOPE-WHEATCROFT
DRAMATIC SCHOOL

31 West 31st Street, NEW YORK

Midwinter Term Commences Jan. 2, 1908

Private Lessons Special Classes

PROSPECTUS MAILED ON REQUEST

ADELINE S. WHEATCROFT, - - - Director

The National Conservatory of
DRAMATIC ART
ELOCUTION AND ORATORY

OPEN THE YEAR ROUND. Under the Direction of

F. F. MACKAY

Special Teachers' Course, Saturday Mornings

Special Course in Dancing

Actors coached in special characters and in all dialects. Office hours from 9 A. M. to 5 P. M.
SEND FOR PROSPECTUS. 19-23 W. 44th St. (near Fifth Ave.), New York, N. Y.

The American School of
PLAYWRITING
SEVENTH YEAR

BY MAIL MONTHLY PAYMENTS

When this school was established, the first of the kind in the world, there was a universal derision of the idea that the art of Playwriting could be taught. It was something that could not be learned, but had to be "born in one." Of course no art was ever born in any human being. If you think otherwise you are hardly a fit denizen of the twentieth century, with its new ideas and opportunities. Of course any art that is an art can be taught if the teacher understands it and devises the method and will make the self-sacrifice to teach. All teaching is self-sacrifice. This School has a method of its own, and it takes the trouble to teach. Its ghosts are not supplied and the Genius cannot be found in any books. Successful students:—Thomas Dixon, with "THE CLANSMAN"; Benjamin Chapin, with "LINCOLN," &c. Circular.

Address W. T. PRICE, 1440 Broadway, New York City

("The Technique of the Drama," by W. T. Price. $1.50. Brentano's, or this office.)

ALVIENE DRAMATIC
SCHOOL OF STAGE ARTS, Inc.

CLAUDE M. ALVIENE, Director. Assisted by a large faculty of eminent instructors.

GRAND OPERA HOUSE, 263 to 269 8th Ave., cor. 23rd St., Entrance 280 8th Ave.

SPECIAL TERMS Open Jan. 6th and 13th, 1908.

PUBLIC PERFORMANCES

All graduate Students are assured New York appearances and engagements.

SPECIAL COURSES IN THEATRICAL DANCING. Largest School, Largest Patronage, Largest Equipped Stage in N.Y. Illustrated Booklet, How Three Thousand Students Have Succeeded, mailed free upon application.

COSTUMES, ETC.

LIETZ
WIGS
AND
TOUPEES

For Stage and Street Wear
Unexcelled

GREASE PAINT, FACE POWDER AND BENZOINATED COLD CREAM

Wigs to Hire

Estb. 1877

CHAS. L. LIETZ
39 W. 28th St. New York

PLÜCKER and AHRENS
Successors to CHARLES MEYER
Practical Wig Makers
Street Wigs and Toupees Artistically Made
Theatrical Work a Specialty.
28 EAST 20TH STREET, NEW YORK
(2 doors East of Broadway.) Telephone 5211 Gramercy.

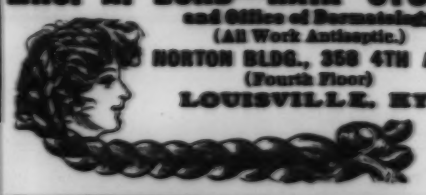
MISS R. COHEN 232 W. 74th St
Formerly 102 E. 76th Street.
Telephone 3760 Columbus

COSTUMES, ETC.

Eaves Costume Co.
Everything necessary for Professional or Amateur Productions for sale or Rental at lowest prices.

226 West 41st Street
OPPOSITE NEW AMSTERDAM THEATRE
Telephone, 3044 Bryant

MRS. A. LORD—HAIR STORE
and Office of Dermatology
(All Work Antiseptic.)
NORTON BLDG., 358 4TH AVE.
(Fourth Floor)
LOUISVILLE, KY.



FUNK & CO.
Wig and Toupee Makers
PAINT and POWDER
McVICKER'S THEATRE, - CHICAGO, ILL.
Telephone—Central 404. Send for Catalogue.

JOS. HEMBERGER & CO.
MERCHANT TAILORS
405 Sixth Avenue First Floor
LATEST FALL AND WINTER IMPORTATIONS NOW READY
DRESS SUITS A SPECIALTY

ANDREWS
Ladies' Gowns Slightly Worn
FURS OF ALL KINDS.
Also carry Gentlemen's Second-Hand Clothing.
916 State Street CHICAGO

SCHOOL of ACTING
—OF THE—
CHICAGO MUSICAL COLLEGE

A School of Practical Stage Training with all the advantages of a great Educational Institution. Indorsed by Leading Actors and Managers. Fully equipped Stage for Rehearsals and Public Performances. Investigation will demonstrate the superiority of this institution.

J. H. GILMOUR
DIRECTOR

For the past twenty-five years one of the foremost actors of Shakespearean and modern roles and lately leading support with Viola Allen in Shakespeare's "Cymbeline."

MARSHALL STEDMAN
Formerly Leading Juvenile with E. H. Sothern

WALTER KILBOURNE
For past four years Principal Assistant to Hart Conway

ASSISTANT DIRECTORS.

FALL TERM BEGAN SEPT. 9th

Catalog Mailed Free Upon Application.

School of Acting of the Chicago Musical College, College Building, 202 Michigan Boulevard

THE BOSTON
CONSERVATORY OF
DRAMATIC ARTS
HOWELL HANSEL, Director

Write for Free Booklet of this Practical Training School for the STAGE.

Public Performances

PUPILS CAN ENTER ANY TIME.
Fully Equipped STAGE.

Address ROBERT BURNS, Secretary, 515 Tremont St., BOSTON
The educational advantages of Boston are superior to any other city.

ROSE EYTINGE
PUPILS PREPARED FOR STAGE, PULPIT, PLATFORM OR PARLOR.
For Time and Terms apply care 12 East 29th Street, New York, till further notice.

Voice Placing
By CORRESPONDENCE.

A true analysis of the human voice. Teacher in your own home. Send 2c. stamp for beautiful souvenir booklet. CARL YOUNG, Voice Specialist, 60 Auditorium Building, Chicago, Ill. See Chicago Tribune, Aug. 18, 1907.

STAGE SCHOOL
Stage Dancing, Vaudeville Acts, Rag Time Songs, Chorus Work, Dramatic Art, Elocution, Vocal, Etc. Irish Jig, Cake Walk, Clog, BUCK, Skirt, Etc. (Stage Engagements Guaranteed.)
PROF. P. J. RIDGE, and others.
121 La Salle St., Chicago, Ill. Circulars Free
(Reference, all Theatrical Managers.)

FREE BOOKLET proving Singing and Oratory are but simple acts, as natural and easy as breathing.
MME. SANBORN, 2258 W. 22nd St., N. Y.

COSTUMES, ETC.

MILLER
COSTUMER
136 N. 7th Street,
PHILADELPHIA

DRESSES
FOR STAGE AND STREET
SEALSKIN COATS AND FURS
BARNETT, 323 State St., Chicago

MME. DICKEY
COSTUMER
149 West 44th Street
Tel. 4045 Bryant. NEW YORK

FRANK HAYDEN
COSTUMER
163 West 23d Street, New York
Tel. 711 Chelsea. SOUBRETTE COSTUMES.

THE STAGE IS THE BEST SCHOOL
Amateurs coached and introduced to managers by professional, thereby saving much time and expense of school. Singers qualified in dramatic action and grace. Careers directed in drama, opera, vaudeville. Sketches supplied and produced.
Interviews by appointment only. Circulars. Address
LOUIS HALLETT, 250 W. 42d St.

TORRIANI SCHOOL OF SINGING
301-302 Carnegie Hall, New York
Singing and speaking voice cultivated by absolutely pure method. Professional and private endorsement. Address
FERDINAND E. L. TORRIANI

MR. PARSON PRICE VOICE CULTURE
Speaking and Singing. Teacher of Julia Marlowe, Maude Adams, Marie Cahill, Grace George, Carlotta Nilsson, Francine Starr, E. H. Sothern, Laura Burt, Dorothy Keene, Chrystal Herne. SEND FOR CIRCULAR.
46 West 22nd Street, New York.

JOHN HENRY FREESE
Attorney-at-Law—Theatrical Specialist
25 West 42d Street
Notary Public. Telephone, 1243 Bryant.

ROUTING and BOOKING
ENGAGEMENTS SECURED.
ED. F. ADAMS & CO.
THEATRICAL EXCHANGE 127 W. 42d St., New York

STENOGRAPHY
TYPEWRITING
MIMEOGRAPHING
Theatrical Copying a Specialty.
Best Work. Lowest Rate.
J. E. NASH, 1368 Broadway (cor. 37th St.), N. Y.

We Sell All Published Plays
Wholesale and retail, including plays of

HENRIK IBSEN	CLYDE FITCH
ARTHUR W. PINERO	HENRY A. JONES
BERNARD SHAW	MAURICE MAETERLINCK
BRONSON HOWARD	WM. D. HOWELLS
OSCAR WILDE	HERMANN SUDERMANN
THOMAS B. ALDRICH	JOHN K. BANGS
GABRIELLE D'ANNUNZIO	PAUL HEYSE
PERCY MACKAYE	W. B. YEATS
STEPHEN PHILLIPS	CHARLES BARNARD
PAULINE PHELPS	MARION SHORT
AUGUSTUS THOMAS	MARGARET CAMERON
EVELYN G. SUTHERLAND	M. E. M. DAVIS
FRANCES A. MATHEWS	EDMOND ROSTAND
RICHARD H. DAVIS	GERHART HAUPTMANN
OLIVE T. DARGAN	CARO A. DUGAN
ALFRED TENNYSON	GEORGE M. BAKER
ALFRED SUTRO	BRANDER MATTHEWS
H.C. BUNNER	CHARLES DICKENS
MARGUERITE MERINGTON	FLORENCE WILKINSON

and hundreds of other authors.

EDGAR S. WERNER & CO. 43 E. 19th St., NEW YORK

MRS.

FISKE

and the

MANHATTAN COMPANY

Presenting

ROSMERSHOLM

By HENRIK IBSEN

Under the Direction of

HARRISON GREY FISKE

12 West Fortieth Street

E. D. STAIR AND G. H. NICOLAI

ATTRACTIONS

The Rapid Fire Humorist
HAP WARD
In the Komedy Kackle in Two Lays
NOT YET, BUT SOON

The Biggest Little Comedian
GEORGE SIDNEY
In His Best
THE MAZUMA MAN

The Sterling Actor
DAVID HIGGINS
In the Kentucky Romance
"HIS LAST DOLLAR"

NONE BETTER
JOHN **THE RAYS** EMMA
In their Laughing Festival
"KING CASEY"

OFFICES: 1441 BROADWAY NEW YORK

GARRICK THEATRE

NEW YORK

CHARLES FROHMAN, - - - Manager

Miss Maxine Elliott

PRESENTING HER GREAT SUCCESS

"Under the Greenwood Tree"

Being the Romantic Story of Mary Hamilton

By H. V. ESMOND

Entire London Company and Production Direct from Miss Elliott's Successful Season at the

LYRIC THEATRE, LONDON

Direction of - - GEORGE J. APPLETON

STAIR & HAVLIN

(INC.)

Booking **all** the popular and medium priced Combination theatres in the United States and Canada.

Geo. H. Nicolai, Representative | **1441 BROADWAY NEW YORK**

The Popular Irish Comedian
Mr. BARNEY GILMORE
SEASON 1907-1908
DUBLIN DAN, THE IRISH DETECTIVE
John H. Havlin and Geo. H. Nicolai, Mgrs.
1441 Broadway, NEW YORK

FENBERG STOCK COMPANIES (Inc.)

Glad to hear from Ax Repertoire People at all times. Address

GEO. M. FENBERG, Mgr., - 1428 Broadway, New York

HEY! HO! YOU! ATTENTION!

NEGRESCO

To the person who is looking,
He will find that in his booking
Ev'ry wig that we send out is guaranteed.

When there's ever any question
In your mind about suggestion,
Get THE WIGGERY'S big catalog with speed!
Give attention to its pages;
Every actor of all ages
Reads the information clever it contains!
YES, THE WIGGERY is ABSOLUTELY best.

THE WIGGERY

CANCELLED!!

All Catalogs of Previous Issues

Our Magnificent Illustrated Catalog of

«1908»

Supersedes All Others

Send For It At Once

One of the Most Elaborate Ever Published in Theatrical History

162 STATE STREET
(Fifth Floor)
CHICAGO, ILL.

THE WIGGERY

All Ladies using Soubrette Wigs will be sent this. No further occasion to make Curls on your fingers. It is FREE.

12 in. Curling Stick.

RING out the Old, ring in the New;
Ring happy bells across the snow
And tell to those who do not know
That MILESFILMS are the tried and true,
And are the very things for you.
Ring out the Old, ring in the New,
Don't take the "junk" that others "hand" you.

THE ONE ALTOGETHER BEST FOR YOUR DARK NIGHTS

Reason it out—then—work it out

Are you hard hit by the current season's earnings?

Then cut loose from your present business methods. Fill your open dates with High-Class Moving Pictures. It is the ONE RIGHT WAY TO GO AHEAD.

Henry Ward Beecher said:
Give the world your BEST and the world will give its BEST to you.

FOLLOW THE LEADER

An old game, INTERESTING to those who know how to play it. MILESFILMS change debit receipts into profit balances. SEE?

MILESFILMS are a kindly light and lead you to a guaranteed financial glory.

MILESFILMS are the BEST in the WORLD.

START THE NEW YEAR RIGHT
WE CAN SUPPLY EVERY NEED

MERIT, created by FILM BRAINS, has won for us a tremendous clientele among theatre managers. One manager writes:—

"I am tremendously pleased that you induced me to install moving pictures and illustrated songs in my theatre on open or 'dark' nights. I have been using your pictures a little short of five weeks. MY NET PROFITS DURING THAT TIME HAVE BEEN $418.60. PAID ME A GREAT DEAL BETTER THAN MY REGULAR ATTRACTIONS."

CLASS "A" FILMS: We control and procure the cream of the world's output, carrying constantly in our rental department more film feet of perfect pictures than any *five houses in the business*. At the lowest possible prices we furnish projectors, lenses, condensers, carbons and machinery parts.

A TALKING PICTURE MACHINE. We have something that can't fail to tickle the musical and picture appetite of man, woman and child; it is an instrument a little ahead of the times—a to-day's machine brought up to to-morrow.

RHEOSTATOCIDE: Operates only on alternating current. Effects a saving of over FIFTY PER CENT. in your electric light bills; does away with the annoying red-hot rheostat. We will sell you the RHEOSTATOCIDE outright with a MONEY-BACK GUARANTEE that it will do all we claim for it. Write to us to-day; you are losing money every hour you operate without this "electric expense killer." Cuts 'em in half.

MINIMAX: An absolutely PERFECT fire extinguisher. We have PINNED our faith in this device by equipping our new building with it from cellar to garret. The retail price is $12.50. We will give theatre men everywhere liberal discounts to act as our agents, and a moving picture demonstration FREE.

WALK, WRITE OR WIRE TO

790 Turk Street
San Francisco

MILES BROS.

Hub Theatre
Boston

(MILES BUILDING)

259-261-263 SIXTH AVENUE, NEW YORK

1319 MARKET STREET, PHILADELPHIA

The Genius
Kit
Royalties
The Greatest Gazette
The Trail
Royalties
The Road to Yesterday
de Mille
The Warrens of Virginia
Clothes
The Lion and The Mouse
Klein
Strongheart
Classmates
Warner
Rebecca
Battle Cry
Peyton Place